

MUSICAL AMERICA

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EDITED BY

John C. Freund

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PLAN TO FOUND NEW BAYREUTH AT SAN DIEGO

Mme. Schumann-Heink Heads Association to Establish National Music Festival Home at Exposition Grounds, Where Opera and Symphonic Concerts Will be Offered Annually—American Singers to be Given an Opportunity, and Native Operatic Works Produced—Famous Contralto Deposits \$10,000 as Part of Guarantee

SAN DIEGO, CAL., Jan. 10.—San Diego is to be an American Bayreuth, if the plans of Mme. Schumann-Heink are carried out. Backed by San Diego capital and championed by this famous San Diegan, there is to be established at the Spreckles Organ on the Exposition grounds in Balboa Park, a huge theater and home of festival. The beloved diva has already deposited \$10,000 as part of the guarantee and also agreed to donate her services, arrange for soloists and conductor as a tribute to San Diego.

In addition to this Mme. Schumann-Heink will work while she is in New York to interest the directors of the Metropolitan Opera Company in the project and will conduct the negotiations with singers, musicians and conductors.

In this work she will be assisted by Gertrude Gilbert, chairman of the music committee of the woman's board at the Exposition, who will go to New York in February as guest of Mme. Schumann-Heink.

Her Tribute to San Diego

"When I finish my active career I shall live in San Diego," said the diva yesterday, "and I want this project to be my tribute to San Diego. I am heart and soul a San Diegan and shall never rest until I see this counterpart of the great Bayreuth set up on the shores of this beautiful harbor at the wonderful out-of-doors Spreckles Organ."

The organization which is to execute this idea was formed yesterday under the name of the San Diego Music Festival, with Mme. Schumann-Heink as its president. The plan took like wildfire and in a few moments a big guarantee had been pledged and she was authorized to conduct negotiations for artists while she is in New York City.

The plan, in brief, is to hold a music festival of not less than five performances every July at the Spreckles organ, giving grand opera with all necessary costuming, scenery and music every alternate year. While the principal soloists and conductors in these performances are to be artists who already have won fame in their particular rôles, rising young American singers will be given an opportunity in minor rôles and home talent will be employed in the choruses and orchestras. These will be trained by Anton Hoff. He will come to San Diego in April, it is said, to make his home here and to take up the work of resident conductor and chormaster, and will be retained by the association throughout the year for that purpose.

Outline of Performances

It is Mme. Schumann-Heink's idea to have the performances of these festivals begin late in the afternoon, probably about four o'clock and continued through the evening, an intermission of an hour and a half or more to be allowed for dinner. The festival this year will



MRS. EDWARD MACDOWELL

Widow of the Great American Composer, Who Has Consecrated Her Life to the Exposition of His Ideals and Achievements. (See Page 3)

last three and possibly four days. According to the outline given by the singer yesterday, on the first day will be given excerpts from the great Wagnerian operas. The choruses from the first act of "Meistersinger," with organ, orchestra and voice, the "Preislied" and the antiphonal chorus from the last act; selections from "Lohengrin," including the duet in the second act; and the "Fire Music" from the last act of "Die Walküre" will be given in the afternoon and excerpts from Leoncavallo's "I Pagliacci" are to be given in the evening.

The second day's program will comprise a complete performance of Humperdinck's fairy opera, "Hänsel and Gretel," in the afternoon and selections from "Carmen" and "Aida" in the evening, and on the third day will be given a big symphony concert with noted soloists. If the diva has her way, there will be a fourth day on which "Hänsel and Gretel" will be repeated for the benefit of the children of San Diego.

Next year's program will be devoted

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"MUSIC BOOSTERS' WEEK" A TRIUMPH IN CHARLESTON

Campaign of South Carolina City's Musical Forces to Increase Interest in the Art Has Remarkable Results—Address by John C. Freund, the Central Figure in the Movement, Arouses Enthusiasm—"Musical America's" Editor Makes Four Addresses During His Visit—Mayor Hyde Endorses Propaganda in Local Paper Statement

CHARLESTON, S. C., Jan. 12.—Under the joint auspices of the Musical Art Club and the City Federation of Women's Clubs, and with the notable assistance of John C. Freund, editor of MUSICAL AMERICA, "Music Boosters' Week" in Charleston has been a very remarkable success. Mr. Freund was the center of the week's activities, which included a rousing campaign to increase the membership of the Musical Art Club from 250 to 1000.

Charlestonians were delighted with the series of addresses by Mr. Freund, who was permitted little time for pursuit of rest, or recreation, while he was here on the invitation of the Musical Art Club.

Mr. Freund arrived Monday night. He was met at the train by a delegation of Musical Art Club members headed by Mayor T. T. Hyde.

Early Tuesday morning he was taken on a round of the city graded schools, being much impressed, he said, with the splendid progress of the work done among the children by Caroline McMakin, supervisor of music in the public schools and who was responsible for the establishment of the great children's chorus as a permanent and popular feature of the annual Spartanburg (S. C.) Music Festival.

After luncheon and a jaunt by automobile about town he was the Musical Art Club's guest of honor at tea, an attractive musical program being performed.

Those serving were Natalie Dotterer, Mrs. Thomas Dotterer, Mrs. Dwight Gadsden, Belle Finley, Sue Lee, Henrietta Jervy and Alma Aikel. Addie Howell sang Vidal's "Ariette," Miss Macpherson played "La Cathédrale Engloutie" and "Passepié" (Debussy), and Miss Aikel was heard in an "Arioso."

Mr. Freund's guests at dinner at the Charleston Hotel were Ella I. Hyams, president of the Musical Art Club, and Thomas P. Lesesne, city (and music) editor of *The News and Courier*. In the evening he was entertained at the Charleston Chamber of Commerce by the Charleston Advertising Club. His address on musical conditions in the United States was so much enjoyed by the business men that after he had sat down the applause was so insistent that he extended his remarks.

Speaks at Memminger High School

Wednesday morning Mr. Freund addressed the young ladies of the Memminger High and Normal School. In the afternoon he was the guest of honor at the Musical Art Club and the City Federation of Women's Clubs at a delightful luncheon at the Calhoun Mansion. Mrs. Ashley Halsey, president of the Federation, presided. Eighty ladies and gentlemen attended.

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JOSEPH BONNET HERE

Noted French Organist Arrives for a Series of Recitals in America

Joseph Bonnet, the noted French composer and organist, arrived in New York last Sunday for a concert tour. He will shortly be heard in a series of recitals at the New York City College, and will also play recitals in Boston and other Eastern music centers, remaining in America for an indefinite period. Mr. Bonnet holds the post of organist at the Church of St. Eustache in Paris. His distinguished powers as an executant have placed him among the greatest contemporary organists and his compositions, which are in a modern vein and enjoy a world-wide vogue, are among the most inspired works for the instrument produced since the death of César Franck.

M. Bonnet was met on his arrival by his friend, Dr. William C. Carl, who will give a reception at the Waldorf-Astoria next week in honor of the distinguished visitor.

"MUSIC BOOSTERS' WEEK" A TRIUMPH IN CHARLESTON

[Continued from page 1]

Between courses addresses were delivered by the Hon. Tristram T. Hyde, Mayor of Charleston; Thomas P. Lesesne, city (and music) editor of *The News and Courier*; Mrs. Julius M. Visanska, prominent clubwoman and civic worker, and Ella Isabel Hyams, president of the Musical Art Club, who introduced Mr. Freund, whose address was received with enthusiasm. From the luncheon he was whisked by automobile to the Charleston Orphan House, where he heard the children's chorus sing and where he made an informal address.

Large Audience at Hibernian Hall

In the evening he delivered his address on "The Musical Independence of America" in Hibernian Hall, the large auditorium being filled in spite of the inclement weather. The speaker was introduced by a brief but eloquent address by Frank K. Myers, a prominent lawyer, representing the Art Club.

In the opening of his address Mr. Freund thanked the Charleston press for its generous support. He drew particular attention to the opportunity which the local press offers to local musicians and music teachers to make themselves known by advertising. The press provides "opportunity"; if the musicians do not avail themselves of it they are blind to their own interests.

Mr. Freund said he could not find words to express his appreciation of the welcome accorded him by the musicians and people of Charleston.

He spoke of the indefatigable work of Miss Hyams, president of the Art Club. He expressed his appreciation of the courtesy of Colonel Simons, president of the School Board, who had taken him to the public schools where he heard some wonderful singing by the colored as well as white children. He paid a high tribute to Miss McMakin, the supervisor of music.

He thanked the ladies of the Art Club for the reception given in his honor and expressed his gratification at being invited to the Chamber of Commerce, where, thanks to Mr. Butler, he had heard the informing speech of Douglas Jenkins, our consul at Riga, on trade conditions and opportunities in Russia.

He said he would remember for many a day the reception given him by the young people at the Memminger High School, where he had been invited to speak by Mr. Rhett, the supervisor.

Mr. Freund referred appreciatively to the luncheon given in his honor by the ladies of Charleston at the Calhoun Mansion, where, under the charming guidance of the president, Mrs. Ashley Halsey, he had listened to speeches by Mrs. Visanska and others that would have done credit to statesmen of rank.

Another incident of his stay which called for grateful recognition was his visit to the orphan asylum, through the courtesy of that great philanthropist, Mr. Williams. Here he had been cheered by the children. It was an incident, he declared, that could never be forgotten.

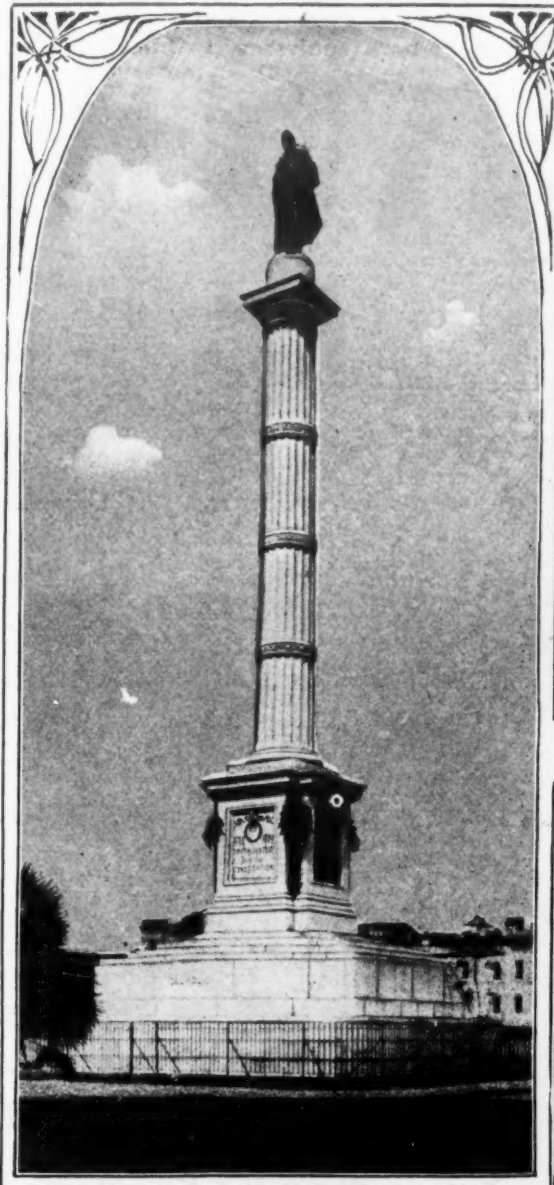
Among the notable workers for the cause of music in Charleston Mr. Freund mentioned T. D. Paddock, who, though 96 years old, still performed his duties as an organist.

There was Mme. B. H. Barbot, a leading figure in church and choral music. There was that splendid musician Karl Theo. Saul, and Major Howell, president of the Glee Club of which the distinguished Prof. Otto Muller is the director.

Among the ladies were Mrs. James Simons, Miss McBee, principal of Ashley Hall, and Virginia Tupper. Then in Charleston there was the Amati String Quartet, doing fine work.

In a very feeling way Mr. Freund referred to the veteran J. Forest Greer of the Siegling Music House, which was established in 1819 and was one of the oldest music houses in the United States.

Mr. Freund said Mr. Greer had been one of his first correspondents over 40 years ago. "And now," said Mr. Freund, "your Music Boosters' Week is ending in triumph, thanks largely to the fine work of Miss Hyams, president of the Art Club. You ladies have given the musical life of Charleston an impetus which will be felt for years. I ask the good people of Charleston to support, in every way, the noble, public-spirited, disinterested women who have worked so hard."



Scenes in Charleston, S. C., where the musicians inaugurated a "Music Boosters' Week" with the address of John C. Freund as the principal feature. On the left is shown the Calhoun Monument. Above is the Memminger High School in which Mr.



Freund addressed the students. A scene in Washington Square is represented below

In conclusion he expressed his deep sense of obligation to Mayor Hyde of Charleston, who had gone out of his way to hold up his hands. "You have," said Mr. Freund, "given me new courage to go on with the work."

Mr. Hyde's Tribute

Indicative of the warm interest Charleston has taken in Mr. Freund's visit, the Mayor of Charleston, the Hon. Tristram T. Hyde, gave a statement to *The News and Courier*, which was featured in black face type and in a border, as follows:

"After hearing Mr. John C. Freund's address before the Charleston Advertising Club at the Chamber of Commerce last night, the Hon. Tristram T. Hyde, Mayor of Charleston, said:

"Mr. Freund is an exceedingly attractive and entertaining speaker and he has a definite message for our people. He ought to be greeted at the Hibernian Hall by a very large audience. Those who hear him will be given a very great treat. I am sure that others who hear him will be just as enthusiastic as I am.

"By all means, give Mr. Freund a capacity audience. He deserves this and the community owes it to itself."

The Musical Art Club, which has four departments, is working along the lines suggested by Mr. Freund. It is striving to get the masses interested in its work of stimulating the musical tastes of Charleston, not for the hollow glory of its enterprises, but in order to give the community an opportunity to hear artists whose standing is high and in order to quicken the musical pulse among all elements of the population. Since its reorganization six years ago this club has achieved a great deal toward awakening general interest in music and it is lending moral support to Miss McMakin's task of teaching music to the children in the public schools, as well as in her private classes.

Mr. Freund's visit and addresses have revealed to the people of Charleston the benefits that will come through actively supporting an organization like the Musical Art Club and, without shred of question, his engagement, at the club's invitation, will be productive of handsome results. He has aroused interest in quarters which have been listless and worse, apparently thinking that nothing could be done to combine the community on behalf of music for all.

Mr. Freund's addresses have greatly helped the campaign teams in their solicitation of subscriptions to the three recitals to be given here by Helen

Stanley, soprano; Eddy Brown, violinist, and Harold Bauer, pianist. The campaign will end to-morrow afternoon.

All in all, Mr. Freund's boost to Music Boosters' Week has been notable indeed and friends of music are gratified that this busy and much-sought man spared the time to see Charleston and let Charleston people hear his stirring message, which carries conviction direct.

PETIGRU.

Comments of the Press

During the last two weeks the daily papers of Charleston have given enthusiastic support to the Music Boosters' campaign and to the visit and addresses of Mr. Freund. *The News and Courier* referred to Mr. Freund as the "editor of MUSICAL AMERICA and one of the most notable music boosters in the country." In its report of the meeting of the Advertising Club, this paper said: "The speaker caused much amusement by his seemingly unlimited supply of entertaining and humorous stories. From start to finish Mr. Freund had the closest attention of his hearers, who did not miss a word he said." Concerning the main address *The News and Courier* said:

"The mission of music and of American music, led by the women, to bring something like good-will among men, and in the end peace, is the opportunity that John C. Freund, editor of MUSICAL AMERICA, pointed out in an eloquent and analytical address last night before a large audience. He included in his plea for American music a summing up of social abuses, and revolutionary tendencies that are resulting, of the crime of war and its debasing influence, and hailed the modern revival of community song for the masses in America and the coming of woman-kind into influence as the solution of a critical period in the moral and humane progress of the world. The chief incident in the Music Boosters' Week . . . was the address of Mr. Freund, which resulted in a triumph of the ideas that the musical workers of the city are promoting."

The Evening Post of Charleston characterized the address as "eloquent and inspiring" and delivered before a "large audience that frequently interrupted with applause. The lecture was given in the Hibernian Hall and despite the inclement weather a big audience was out to hear the noted editor and the enthusiasm displayed demonstrated that the large number of music devotees present was determined that some of the ideas which he advocated would be carried out and that Music Boosters' Week would close in triumph!"

"Get-Together" Spirit Follows the Richmond Address of Mr. Freund

RICHMOND, VA., Jan. 15.—Showing the good results of the visit to Richmond of John C. Freund, the distinguished editor of MUSICAL AMERICA, who delivered four lectures in this city last week, is the public announcement of the Wednesday Club, the oldest musical organization in the State, that in addition to the annual May Festival, it is the purpose of the organization to give one or two concerts each year by local talent exclusively, and every music club in Richmond will be invited to take part in the presentation of these programs. This carries out the unity idea for which Mr. Freund made so strong an appeal.

Richmond is thoroughly aroused in musical matters and nothing could more definitely indicate this than the fact that Mr. Freund came to this city for the purpose of delivering one address under the auspices of the musical organizations of the city; after his arrival here and many conferences with musical people, he accepted invitations to make three other addresses, all to educational institutions. At Richmond College, the largest college in the South, a large audience of students and teachers, both men and women, turned out to hear him. In the John Marshall High School, the school closed for more than an hour in order to allow the teachers and 1500 pupils to hear the noted editor. In the Collegiate School for Girls several hundred young women listened to the address. Great enthusiasm obtained everywhere and it is not surprising that a movement is already under way to bring the different clubs into closer fellowship.

Further illustrating the great interest in music and the determination to give local talent an opportunity it has about been decided that one of the three nights of the May Festival to be given by the Wednesday Club will be devoted to choral work by the local organization. The chorus will be assisted by prominent soloists and it is possible that "Elijah" will be the work presented. The very best American and foreign artists will be engaged in the other two concerts, one of which will be known as "artist night" and the other "opera night."

W. G. O.

America Gradually Coming Into a True Appreciation of Its Greatest Composer

Some of the Finest Fruits of MacDowell's Genius Still Undiscovered by Most Music-Lovers—
But the Light Seems at Last to Be Breaking, as a Result Largely of the Country-wide Propaganda Carried Through by His Widow—MacDowell's Artistic Ideals and Achievements as Viewed by the One Who Knew Them Best

INVOLUNTARILY one remembers Cosima Wagner upon meeting the widow of Edward MacDowell. For, if the two women are antithetical in character, in temperament, in their relations to the world, their abiding devotion to the memory of those choice spirits whose light continues to reflect upon them, and their complete self-consecration to the advancement of an artistic cause constitute a bond that commends itself to the imagination. Yet in the very process of their fidelity there are great differences. The aged, proud recluse of Bayreuth has with years grown narrow, suspicious, intolerant. The no less faithful companion of the American composer—who is still a young woman—is liberal, open to progressive influences and democratic in a sense that Cosima, even in her earlier days, never was. Who shall say that her mission is not the harder? Richard Wagner, Titan that he was, would have commanded the allegiance of mankind by dint of sheer prodigious personality, by the vastness and novelty of his conceptions and by his aptitude in focussing attention upon himself. In a sense, open hostility is easier to overcome than indifference—and merely indifferent to Wagner the world could never be. Edward MacDowell had none of Wagner's combativeness nor his genius for self-exploitation. His reticence militated against him in life. He was not truly appreciated when he died, nor is he to-day. By most persons the "greater MacDowell" is still undiscovered. People are slow to learn—musicians, especially, are bovine. But light seems to be breaking and for this fact credit belongs primarily to MacDowell's wife. The extent of popular indebtedness to her will be realized in America only later.

In an earlier day Mrs. MacDowell had harbored the ambitions of a concert pianist. Her marriage put a period to them. Thereafter her aim and object consisted in devoting her best efforts to the well-being of her husband. But after his tragic passing she returned to the task of making capital of her pianistic skill (which she modestly endeavors to minimize), this time in his interest. And so, besides her great work in relation to the Peterborough colony—the proceeds of her recitals revert unreservedly to the MacDowell Memorial Association—she has for years traveled the country doing propaganda for his music—lecturing, explaining, illustrating by performance. She has had to encounter and overcome ignorance and prejudice, to combat apathy and misconception. She has done so unflinchingly, with

cheerful eagerness and a simple charm of manner that never fails of its appeal. And she is just beginning to see her labors bear fruit.

employ one of the composer's own phrases; because piano virtuosi wreak themselves vertiginously upon the "Hexentanz," the "Concert Study" and the

becomes thoroughly popular when it is adequately performed. I have noticed that. On my travels about the country it has pleased me to see how warmly people grew to like a song like 'The Golden Rod' and a piano piece like 'From a German Forest.' I have a queerly retentive memory and the mental note I made of MacDowell's playing of his own music has never left me. And so, without for a moment making pretensions to virtuosity, I believe I am better able than most persons to convey an exact notion of his own ideas regarding its interpretation.

"Of course, the genuine exponent of MacDowell must have the Celtic intuition, the Celtic subtlety of imagination. But the average person is likely to be led astray by the metronome markings. These, for the greater part, are very faulty and MacDowell himself is to



Photo by W. H. Hammett

Mrs. MacDowell's Music Room in Her Peterborough, N. H., Home. A Bust of the Composer Is Shown Near the Window

Liszt, when told of the slow progress of his compositions, remarked "I can wait." MacDowell, too, has had to wait. It is one of the curious ironies of American musical history that, while most persons would, if asked, pronounce him the outstanding American composer, not ten per cent of them know those productions wherein he is greatest. One recalls a remark to the effect that "every school-girl plays Grieg's piano pieces and vocalists sing his melodious songs"; yet Grieg's best piano writings almost never figure on concert programs, while a thick-skulled generation of singers are entirely oblivious to most of his finest lyrics. Similarly, certain people entertain the notion that MacDowell's music is common property to-day because every schoolgirl does tear up the "Wild Rose" by the roots—to

"Märzwind" and because songsters have made "Thy Beaming Eyes" an abomination and have discovered "Long Ago" and "The Sea," while Geraldine Farrar wins encores with "Bluebell." And yet the real MacDowell is only beginning to emerge in the superb clangor and inexorable momentum of the "Celtic" Sonata.

MacDowell's Metronomic Markings

It was my privilege to spend an hour recently with Mrs. MacDowell. We

blame for that. For when he had finished a work it possessed little further interest for him. Proofreading became a burden and the addition of metronome indications was done haphazardly—with the unfortunate consequence that the score failed to convey his true intentions. Some things become quite preposterous taken at the tempo demanded by the metronomic figures. More than one person has called my attention to the digressions between my style of playing and the requirements of the printed page.

SIDELIGHTS ON MACDOWELL

"THE genuine exponent of MacDowell must have the Celtic intuition, the Celtic subtlety of imagination.

"The average player is likely to be led astray by the metronomic markings.

"Few deeds I have witnessed have struck me as more moving and noble than the tireless enterprise of Teresa Carreño, who has upheld the cause (of MacDowell) from the first.

"MacDowell could never write to order nor would he attempt music in a form or style uncongenial to his artistic nature. * * * It was this consciousness of his own limitations that caused him to be so annoyed when people referred to him as the 'leading American composer.'

"Creative ideas came to him in a flash, but he expended the greatest energy and labor in their amplification. It was precisely because of this that he did not write more for orchestra. His leisure did not serve him.

"Had he been spared for further creation, I think he would have ceased writing for piano and turned to opera."



Mrs. Edward MacDowell on the Grounds of Her Peterborough Home

spoke of this singular unfamiliarity of many leading musicians with her husband's finest and most representative efforts—of the neglect of compositions like the "Norse" and "Celtic" sonatas, the "Sea Pieces," the "Fireside Tales"; of songs like the magnificent "Fair Spring-tide" and the adorable "To a Golden Rod." Not a little of it she ascribes to the still prevalent hostility to indigenous musical products. As for singers, they are so easily satisfied with what makes ready appeal to a comparatively non-exigent public! "Strangely enough," she told me, "the best of MacDowell's music

The 'Sea Pieces' in particular suffer if not done with the proper rhythmic effect. Not long ago a lady from Montclair told me she would be especially happy to hear me play these, 'for,' she said, 'I feel as if I ought to like them, though now I don't.' This, I am convinced, is the case with many; they have not heard MacDowell's greatest works performed as he himself would have done them, with the right rhythm, tempo and spirit. And the clue to these is not invariably found in the pages of the score.

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America Gradually Coming Into a True Appreciation of Its Greatest Composer

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"But if there is still a lamentable amount of ignorance in regard to the finest examples of his output, I have been deeply gratified to discover almost inadvertently how widely MacDowell is known abroad. Not long ago I lectured before a MacDowell Club in the South. It had only recently been organized. The young man who headed it came from Hungary. In surprise I asked him how he came to know this music. 'Why, I have been hearing it ever since I was a child,' he answered. I recall, too, a visit which Professor Eucken made to Peterboro some years ago. Inasmuch as he is not at all musical, the solicitude with which he carried out what seemed to be a pilgrimage impressed me forcibly. It seems, however, that at the German university with which he had been affiliated there was one old professor—a strange and picturesque character—who came in excitement one day to inform his colleagues that he had run across a genius. The old man became the warmest admirer of MacDowell from that moment and came to know intimately everything he wrote. He it was who, when Eucken came to this country, impressed upon him the necessity for visiting the place where the composer of whom he thought such great things had lived and worked."

I took occasion, incidentally, to call Mrs. MacDowell's attention to the frequent indications I have noted in the works of several contemporary foreign composers of reputation of distinct evidences of MacDowellish influences, which are assuredly more than adventitious resemblances. She did much to confirm the impressions I have so often received by supplying me with some interesting and suggestive information regarding the widespread sale of her husband's compositions abroad. Furthermore, the enterprise of a few devoted artists has been of invaluable service in doing propaganda for them.

"Few deeds I have witnessed," she declares, "have struck me as more moving and noble than the tireless enterprise of Teresa Carreño, who has upheld the cause from the first. We had an illustration of it only recently in her performance of the 'Keltic' Sonata. Her zeal for this has never flagged, and she played the work from Madrid to Sweden. Think of this for high-minded artistic enthusiasm, for idealism and loyalty! And when in an earlier day some one remonstrated against her determination to play the D Minor Concerto, she remarked with finality that she would play that or nothing. Contrast with this inspiring attitude that of many other musicians to-day! In this connection I always call to mind Liszt's regret late in life that he had not more actively espoused the cause of Schumann in his younger days. 'At that time,' he was wont to observe sadly, 'I did not make a point of playing his music, merely because the public showed no interest in it.' It grieved him to think that he, who had championed so many others, should have neglected one of whose greatness he had been conscious merely because of popular coolness."

Origin of the "Wild Rose"

* It goes without saying that most of Mrs. MacDowell's audiences throughout the country expect her to give them "To a Wild Rose" at some point in her program. MacDowell confectioned no more popularly relished musical *bonbon* than this. How unceremoniously it originated, how narrow was its escape from destruction and how little use the composer himself had for it are probably not known even by those who have heard of the fervent horror with which his own "Hexentanz" and "Thy Beaming Eyes" inspired him in his maturer creative period. The truth of it is that the world has his wife to thank for the preservation of the first "Woodland Sketch."

"It was MacDowell's belief that the technique of composition required exercise as constant as that of piano playing," said Mrs. MacDowell. "To this end he made it a point of writing something every day—a short melody, a canon, anything that might come to his mind—solely for the purpose of keeping in trim. Sometimes he did not even bother to keep these slight effusions. I remember seeing him one day impatiently throw into the waste basket a crumpled bit of paper. I picked it up, read it and told him the little piece had elements of popularity. He replied that he thought it maudlin. But after a while

he came to look at it in rather a better light and finally consented to its publication. Yet its extensive vogue was not the most pleasing thing to him.

"With it all, he could never write to order, nor was he at any time content to attempt music in a form or a style ungenial to his artistic nature. A 'Hora Novissima' he never could have produced. And I remember in the early days of our marriage, when we were living in Boston with scarcely enough to keep body and soul together, how he lost a chance to earn a hundred dollars through his uncompromising idealism. This sum was offered him in consideration of a church anthem. He wanted to reject the offer flatly at first, but the temptation to improve our disastrous circumstances was strong. So he made the attempt. It was a bitter struggle and in the end he had to give up. An anthem was not in his line and consciously to produce trash revolted him. I still have the sheet of manuscript

with the unhappy evidences of that effort. Yet a man like Arthur Foote could have done exactly what was wanted with no trouble whatsoever. It was just this sort of thing, this full consciousness of his own limitations that caused him to be so annoyed when people referred to him as the 'leading American composer.' He was a 'leading composer,' he believed, only insofar as he excelled others. And since others could work successfully in forms and manners that he could never as efficiently circumvent he failed to see how he could rightfully be looked upon as greater than they.

Limitations of Opportunity

"With regard to his art I enjoyed his completest confidence. I saw his compositions grow. At the end of a day he would acquaint me with every phase of what he had done during his working hours. He worked hard and slowly, for, although the creative ideas came to him in a flash, he expended the greatest

energy and labor in their amplification. It was precisely because of this that he did not write more for orchestra. His leisure did not serve him for the amount of elaboration and development that a work along symphonic lines entailed. But for this I believe that the 'Norse' and 'Keltic' sonatas would not have been piano works, in spite of the pianistic quality of such a composition as the latter. Wanting the opportunity for prolonged application, he threw himself into an exploitation of his ideas on the piano.

"Had he been spared for further creation, I think he would have ceased writing for piano and turned to opera. Not in its conventional form, however. For he strongly disliked opera in which much singing of things which ought not to be sung was necessary. He had more or less tentatively projected a type of lyric drama, its subject matter drawn from the Arthurian legends (which always excited such a hold on his Celtic fancy), in which singing was to be replaced, except at a few supreme moments, by a sort of plastic pantomime elucidated by a vivid orchestral commentary. But the idea remained in a crude, undeveloped state. Whether it could have been brought to a successful issue or not I should, naturally, not pretend to say."

H. F. P.

TRANQUIL WEEK AT THE OPERA

Repetitions the Order of the Day at the Metropolitan—Carl Braun and Max Bloch Figure in an Impromptu Comedy Scene in "The Magic Flute"—Caruso Arouses Furore by His Singing in "L'Elisir d'Amore"—Enthusiasm for "Boris"

TRANQUIL, uneventful weeks seem to alternate quite regularly with the more fruitful and interesting ones at the Metropolitan Opera House this season. The last one offered a case in point. It consisted merely of repetitions, the most engrossing being the "Elisir d'Amore" on Wednesday evening and the "Boris" on Friday—each work obtaining its second hearing of the season. The Thursday nighters were treated to a substitution when, on account of Geraldine Farrar's illness, the scheduled "Butterfly" was replaced by "Tosca," with Claudia Muzio in it. The special Saturday evening event took the form of a benefit "Samson and Delilah" for the French Hospital. Last Monday evening saw the third "Francesca da Rimini."

"Boris" drew a considerable audience on Friday night and enthusiasm ran high over the sublime beauties of the epoch-making masterwork and the excellence of the performance. Mr. Didur, though not yet entirely over his cold, scored his usual effects in the title rôle. The other parts were attended by their customary impersonators and Mr. Polacco conducted with splendid zeal.

In last Saturday's matinee performance of Mozart's "Magic Flute," with the cast that sang it on a previous occasion this season, an out-of-the-ordinary incident distinguished the scene in the second act, where *Monostatos* (Max Bloch) attempts to make love to *Pamina* (Melanie Kurt) and is rudely thrust aside by *Sarastro* (Carl Braun). Mr. Braun was so assiduous in his sacred duty and so vigorously did he handle Mr. Bloch that the latter lost both wig and fillet in the encounter. The audience chuckled and even Mr. Bodanzky forgot his accustomed dignity and joined in the laughter. It was unfortunate that Mr. Braun was called upon to sing his aria immediately after this episode, for, needless to say, he could not succeed in making it impressive, through no fault of his own, however.

Mabel Garrison's Fine Singing

Mabel Garrison as the *Queen of the Night* again did the magnificent singing that marked her first appearance in the rôle. The coloratura had no terrors for her, and she sang with great certainty, brilliance and remarkable ease. She was accorded an ovation after her scene in the first act.

Mr. Goritz and Miss Mason injected spirit into a performance that was in general well-balanced. Many youngsters attended and appeared to be especially delighted with the merry pranks of Mr. Goritz as the *Bird Catcher*.

Donizetti's tuneful "L'Elisir d'Amore" drew a huge audience on Wednesday evening, the great part of which came

to hear Caruso in the rôle that added much to his fame in his early days at the Metropolitan. Mes. Hempel and Sparkes and Messrs. Scotti and Didur sang the rôles in which they were heard at the first performance of this season.

The climax of enthusiasm was reached after Caruso's "Una Furtiva Lagrima" in the last act. The tenor made several attempts to go on with his part, but had to yield to the uproarious clamor of his admirers and repeat the aria. The lyric, humorous rôle of *Nemorino* is admirably suited to him.

Mme. Hempel was charming and in splendid voice. Mr. Didur, almost entirely recovered from the cold that hampered his singing on the previous occasion, gave a vivid and comic impersonation of the quack, *Belcore*. Mr. Scotti was as artistic as usual and Miss Sparkes was very satisfying.

A Change of Opera

Owing to the continued indisposition of Mme. Farrar, the scheduled opera for Thursday evening, "Madama Butterfly," was replaced by the same composer's "Tosca." Claudia Muzio repeated her successful impersonation of the heroine, the rôle in which she made her New York debut. Mr. Botta was in fine voice and gave a splendid performance of *Cavaradossi*. Mr. Scotti's *Scarpia*, perhaps the finest thing he does, remains a polished, highly artistic portrait. A large audience greeted singers and conductor, Mr. Polacco, with great enthusiasm.

At Saturday evening's "Samson et Dalila," a gala audience, including the French Ambassador, attended. Caruso, Amato and Louise Homer were in the cast, the latter making her last appearance of the season. Mr. Polacco conducted a spirited performance.

On Monday evening Zandonai's "Francesca da Rimini" was given its third hearing before an audience of good size. The cast was the same that appeared in the first performance.

Paderewski Dedicates Private Theater of Frank A. Vanderlip

Frank A. Vanderlip dedicated the private theater on his estate at Tarrytown, N. Y., on Jan. 12. Mr. Paderewski was the guest of honor at the reception which the prominent families of the Hudson River colony attended and his piano recital was one of the features of the evening.

Rumford Hall 50 East 41st St.
Saturday Evening, January 27th, at 8:15

Sinsheimer Quartet

Mgt. Florence E. Markel, 43 W. 86th St.
Tickets \$1.00 and \$2.00

PLAN TO FOUND NEW BAYREUTH AT SAN DIEGO

[Continued from page 1]

entirely to grand opera and it is in these performances that Mme. Schumann-Heink purposes to duplicate as nearly as possible the glories of Bayreuth from the musical standpoint. She has been promised the co-operation of noted Wagnerian exponents in the working out of her hopes.

To Use California Singers

The 1918 festival will not be devoted entirely to Wagnerian opera, however. One day, probably the first of the festival, will be given to the production of an American opera by an American composer, while French and Italian operas also will have their particular days. In all of these, wherever, called for, the great organ will be used, and American and especially California singers will be employed.

Officers and directors of the San Diego Music Festival are: Ernestine Schumann-Heink, president; John D. Spreckles, A. S. Bridges, Milton McRae, Howard Baker, G. A. Davidson, George W. Marston, Lyman J. Gage, F. J. Belcher, vice-presidents; F. C. Spalding, secretary; directors, Daisy M. Barteau, Mrs. Erskine J. Campbell, W. D. Dorland, Mrs. Walter Dupee, C. P. Douglas, S. R. Flynn, Gertrude Gilbert, Ralph Granger, Mrs. Florence Schinkel Gray, Mrs. H. M. Kutchin, Mrs. Ivor N. Lawson, Simon Levi, Alice Klauber, Mrs. George McKenzie, Dr. Homer Oatman, Dr. Bessie Peery, Mrs. C. O. Richards, Mrs. L. L. Rowan, Ellen Scripps, F. S. Sherman, R. T. Robinson, Mrs. Claus Spreckles, Mrs. W. H. Parterfield and Mrs. Uriel Seebree. W. F. REYER.

The President Hears Maggie Teyte in "Faust"

President and Mrs. Wilson occupied a box at the opera in Washington on Jan. 13 to hear Maggie Teyte in "Faust." In the President's box were Secretary McAdoo and Mrs. McAdoo, Miss Wilson and Miss Bones.

Private Liquidation Sale of VIOLINS, Etc.

By reason of the termination of the co-partnership of August Gemünder & Sons (due to the death of Rudolph F. Gemünder, the undersigned as sole surviving co-partner under the order of the Supreme Court, New York County, is engaged in liquidating the assets of said co-partnership. Among the assets is an

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COAST TEACHERS PLAN MUSIC CREDIT SYSTEM

Aid of State Board of Education Given to Work at Convention of Washington Association in North Yakima—Make Recommendation to Board on Certificates for Instructors—Tribute Paid to John C. Freund for His Interest in Public School Music, and "Musical America" Articles Are Quoted in Discussions—Tentative Piano Course Outlined for High Schools

NORTH YAKIMA, WASH., Jan. 9.—The Washington State Music Teachers' Association held its second annual convention, Dec. 28, 29, 30, 1916, in the thriving little city of North Yakima, famed as the home of the "big red apple." While the attendance was not as large as expected from over the State on account of the cold weather and heavy snows, every session was filled with interesting matter.

The convention opened at the Commercial Club Thursday morning, and the keynote struck in the address of welcome given the members of the association by J. F. Barton, Mayor of the City, and brought out forcibly in subsequent sessions, were standardization and accrediting music studied outside the high schools. Mayor Barton said he was in favor of community music, and regretted the lack of it in North Yakima; that he hoped some action would be taken during the convention whereby the study of music would be given the credits which it justly deserved.

Work of County Branches

Edgar C. Sherwood, president of the association, responded. He spoke of the good work done by Lucy K. Cole, first president of the association, and read her letter of greeting to the convention from New York City, where she is now located. Mr. Sherwood also spoke of the branching out from the Northwest Music Teachers' Association two years ago. He wished the counties could come closer together in their work, but that independent problems must be handled locally. They must do missionary work in giving concerts and presenting local artists. He wished the finances of the association could be increased so that the State president could visit the county branches.

The reports from the county branches indicated that each organization was doing good work taking up orchestras, artists' recitals, choral societies, community music and high school credits.

A committee on constitution was appointed, consisting of Mrs. Levi Clark of Colville, Sara J. Smith, Seattle, and Allan B. Dow, North Yakima.

A vital paper on "The Small Town Musician and His Needs" was read by Mrs. Clark of Colville. "As strong musical instinct, worthwhile pupils, and good teachers are found in small towns as elsewhere," she said. "Educate the parents by giving them higher grade music, in bringing artists to your towns and through your musical clubs."

The members of the association were delightfully entertained at luncheon Thursday at the Commercial Hotel, by the Ladies' Musical Club of North Yakima, Mrs. Edgar Van Brunt, president.

Paper on Progressive Series

The afternoon session was held in the Presbyterian Church. A paper on the Progressive Series of Piano Lessons was read by Edward W. Tillson of Spokane. He gave a comprehensive explanation of the method including theory, technique, memorizing, musical history and appreciation, and gave his personal experience in using the method.

Miss Malen Burnett of Walla Walla read a paper on "The Child and Its Early Training." This was illustrated by little Bethel Stack, who played a group of six pieces from memory, and analyzed one of the pieces as she played.

A program was given by members of the faculty of Whitman Conservatory,



No. 1—Miss Malen Burnett, Walla Walla, Member Executive Board, Washington State Music Teachers' Association, with her pupil, Bethel Stack. The dog, named "Woodrow Wilson," is trained to take pupils home if it is dark.



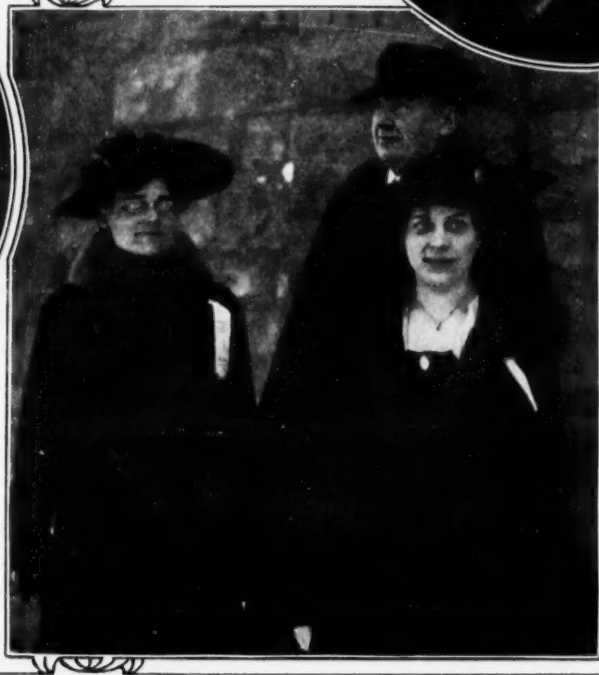
No. 2—Members of Faculty, Whitman Conservatory, Walla Walla. Left, David Campbell, pianist; Right, Ferdinand Fillion, violinist; Center, Elias Blum, tenor and organist; Treasurer Washington State Music Teachers' Association.

No. 3—Edgar C. Sherwood, pianist and organist, Spokane, President, Washington State Music Teachers' Association.

No. 4—Clifford W. Kantner, Seattle, Member Executive Board Washington State Music Teachers' Association. President, King County Musical Educators' Association.



No. 5—Left to Right—Sara J. Smith, Seattle, Chairman Committee on Constitution; Allan B. Dow, Conductor, Saint Cecilia Club, North Yakima; Mrs. Levi Clark, Colville, Secretary Washington State Music Teachers' Association.



Walla Walla: Elias Blum, tenor; David Campbell, pianist; Ferdinand Fillion, violinist. On Thursday evening another fine program was given by Gwendolyn Geary, Saint Cecilia Club, of North Yakima; Allan B. Dow, conductor; Amy Langtry, Malen Burnett and Augusta E. Gentsch.

Discuss Standardization

The Friday morning session opened with discussion of "Standardization and the Accrediting of Outside Music Study by the Washington State High Schools" and reports of committees on standardization. These committees were appointed early in the year with the following chairmen: Piano, Herbert Kimbrough, Washington State Agricultural College, Pullman; voice, Ina Wright Herbst, W. S. A. C., Pullman; violin, George Buckley, Spokane; organ, Judson W. Mather, Seattle; theory, Elias Blum, Whitman Conservatory, Walla Walla. Outside the piano committee, none of the chairmen reported a definite plan for study outlined for the accrediting of music studied outside the high schools, and thought it best to wait until the outline for piano study had been worked out. Mr. Blum spoke of the work which might be done in the study of theory, but submitted no written report.

Mr. Kimbrough gave a lengthy report of the piano committee, with a tentative piano course for high school credits, for the study of music under private instruction. This course would cover the four years of high school, and would give the pupil eight credits where thirty-two credits were required for graduation, and make music a major study. He urged that teachers hold special certificates from county boards of education, State Board of Education, or pass examinations given by music departments of State colleges, University of Washington or normal schools. As to special training and certificates for supervisors of music in public schools, he did not think it advisable at the present time for the State Music Teachers' Association to undertake this work alone, but to work through the State Board of Education.

President Sherwood said the question was now open for discussion. Prof. C. R. Frazier of Everett, a member of the State Board of Education, was in attendance especially to hear the discussions on this subject. In the discussion it was brought out that some were afraid politics would creep in; some wanted the teachers examined, while others wanted the pupils examined for the credits. It was stated that many young people specialize in music to be able to make it a major study to enter Fine Arts courses in college.

In the midst of the discussion the meeting was adjourned to the Majestic Theater to hear the organ recital given by Elias Blum and Ferdinand Dunkley, assisted by Eula Grandberry, soprano, Walla Walla, and Amy Langtry, violinist, Wenatchee.

Quote from "Musical America"

At 1:30 p. m. the convention met in the Commercial Club rooms. Walter Squire, University of Washington, read a paper on "Modern Harmony," filled with bright and original ideas. Mrs. Alice Howatt, supervisor of music in the North Yakima schools, read an interesting paper on "Public School Music," quoting at length from MUSICAL AMERICA's articles on the subject and paying a tribute to its editor, John C. Freund, for the interest he has taken in the subject. Miss Malen Burnett gave a report on what had been done in other States on the question of standardization, giving MUSICAL AMERICA credit for much material used. The balance of the afternoon was given up to the discussion of standardization and accrediting high school pupils.

President Sherwood limited the speakers to five minutes and two appearances on the floor, and asked the members to refrain from personalities. Professor Frazier of the State Board of Education said reputable institutions would be recognized, and that those holding certificates or diplomas would not be obliged to take examinations other than the school code of the State taken by all teachers in every branch of work. After much discussion the following motion was laid on the table: "Washington State

Music Teachers' Association go on record as opposed to standardization by examinations within the association at this time."

Mr. Kimbrough, chairman of the piano committee, made the following motion of recommendation to the State Board of Education: "That if four years' courses in music are given for outside study in high schools, the teachers of said courses should hold special certificates from their respective county superintendents. That these certificates be granted only upon the recommendations of the music departments of the State College of Washington, University of Washington, or some other higher educational institution, or examining board recommended by one of these State institutions. That the special certificates granted to supervisors of music be given only upon the recommendation of the State College of Washington, University of Washington, one of the State Normal schools, or some other institution or examining board recommended by one of the State institutions." This motion was carried.

Sara J. Smith of Seattle made the following motion: "That the Art Publication Society be given the same recognition as Mr. Kimbrough's recommendation." This motion was lost, and the fact brought out that no special system would be indorsed by musicians.

Give New Opera

Friday evening the program was given in the North Yakima Theater, and was a most ambitious affair. The offerings were the Cameratas of North Yakima, Thomas H. Toll, conductor; Carmen Frye of Seattle, the young pianist, besides ballet and interpretative dancing and the initial performance of the one-act opera "Kaintuckee," which will be described in next week's MUSICAL AMERICA.

On Saturday morning election of officers took place. To quote a local paper, "The election of officers this morning was carried on with great informality, the delegates casting their ballots as they munched red apples. Mrs. W. W.

[Continued on page 6]

UNFAMILIAR SONGS BY MAHLER GIVEN

Composer Once More Championed
in a Concert of the Friends
of Music

Having stood sponsor three days previously for the production of three voluminous modern works in Carnegie Hall, the Friends of Music returned last Sunday afternoon to their more distinctive and precious *entourage*, the Ritz-Carlton ballroom, and there, through the instrumentality of a part of the Metropolitan Opera orchestra, under Artur Bodanzky, of Tilly Koenen, the Dutch contralto, and Johannes Sembach of the Metropolitan's tenor wing, treated their clientèle to Gustav Mahler's "Lieder eines fahrenden Gesellen" and "Kinder Totenlieder," as well as to Wagner's "Siegfried Idyll," done with as diminutive an orchestral force as first played it to Cosima Wagner on the front door steps of Tribschen. Mahler worshippers should be grateful to the Friends of Music, who last year gave New York the biggest dose of him ever administered the community and who at some future time or other will no doubt provide for the introduction of some of his other large but still unsampled products.

Neither of the song cycles heard last Sunday is unknown here. Mahler himself introduced the "Children's Death Songs" at a Philharmonic concert some six years ago. The "Songs of a Wandering Journeyman" formed part of a recital given by Marcia Van Dresser in Æolian Hall a year ago, though they received, naturally, only a piano accompaniment. We did not care particularly for them that time. With their orchestral vestments they impressed us rather more agreeably. The four songs—"Wenn mein Schatz Hochzeit macht,"

"Ging heut' Morgen über's Feld," "Ich hab' ein glühend Messer" and "Die zwei blauen Augen"—contain the sum of Mahler's best qualities—a certain folk-like melodic charm, fortunate co-ordination of voice parts with an unusually deft and well-contrived orchestral commentary, an undeniable unity of conception and atmospheric quality. They do not show the straining effort and labor of Mahler's larger works. But even at their best they but confirm the tragedy of their composer—his lack of a creative individuality, of inspiration that bloomed spontaneously and inevitably. The songs are compounded of alien thoughts, the origin of which is easily traced. In the ultimate sense, they are commonplace for all the genuineness of the ambition that lay behind their shaping.

Of an impulse no less sincere are the "Kinder Totenlieder." But they seem no more inspirational to-day than six years ago. If their somber, anguished mood is often communicative and their expression of Rückert's poignant and pathetic lines singularly faithful, the essence of the musical thought fails of conviction. It is a speech signally wanting the intimation of genius.

Mr. Sembach sang the first cycle with exceptional insight and an art of song delivery that many may not have suspected in him. The music, moreover, showed the best features of his voice. Mme. Koenen, who has been absent from this city for a number of years, grasped the tristful content of the death songs and sang well. Both artists were much applauded. So, too, was Mr. Bodanzky, who handled the elaborate orchestral parts with great care and manifest devotion. His "Siegfried Idyll" was less fortunate. He missed most of the illimitable tenderness of this heavenly little symphonic poem. It was interesting to hear it with the diminutive orchestra for which it was conceived. If ever there existed a living argument against the need of inflated instrumental bodies for evoking auroral color splendors, it is here. H. F. P.

RABINOFF OFFERS BALTIMORE "AIDA"

Boston Company Well Received
—Claussen with Damrosch
Orchestra

BALTIMORE, Jan. 13.—The Boston-National Grand Opera Company gave a performance of "Aida" at the Lyric Theater on Tuesday evening of this week which was a credit to Director Roberto Moranzoni and the entire organization. Luisa Villani as *Aida*, Giovanni Zentello as *Rhadames* and Maria Gay as *Amneris* entered enthusiastically into the portrayal of their parts.

Mme. Julia Claussen's dramatic singing on Wednesday evening at the Wagner concert given by the Symphony Society of New York, under the baton of Walter Damrosch, at the Lyric Theater, aroused the local music-lovers to an un-

usually high pitch of appreciation. Her work in the various episodes from "Tristan," "Parsifal" and "Götterdämmerung" was thrilling for dramatic intensity and vocally every utterance carried beautiful tonal significance.

Ossip Gabrilowitsch, pianist, made a particular appeal at the Friday concert at the Peabody. His imagination, poetic fancy and skilful tone application were noticeable throughout the interesting program. F. C. B.

Grainger Soloist with Stransky in
Brooklyn

An ovation was accorded Percy Grainger at the Brooklyn Academy of Music on Jan. 14, when he appeared as soloist for the Philharmonic Society of New York. His playing of Saint-Saëns's Concerto, No. 3, in G Minor, was highly effective. Under the masterly baton of Josef Stransky the orchestra played Jean Sibelius's Symphony, No. 2, in D Major; Wagner's Prelude and "Liebestod" from "Tristan und Isolde" and Liszt's Hungarian Rhapsody, No. 1. The entire program was beautifully played. G. C. T.

Coast Teachers Plan Music Credit System

[Continued from page 5]

Griggs of Seattle nearly broke up the election when she inquired the brand of apples, as many of the delegates were so interested in hearing the answer they almost forgot to vote. The apples were Jonathans. Mrs. J. T. Hedges of North Yakima, who had worked untiringly for the success of the convention, furnished the apples from their own orchard.

Election of Officers

Edgar C. Sherwood, Spokane, who so successfully served the organization as president during the past year, was re-elected. The other officers are: Vice-president, Herbert Kimbrough, Pullman; sec-

retary, Mrs. Levi Clark, Colville; treasurer, Elias Blum, Walla Walla; Malen Burnett, Walla Walla, and Clifford W. Kantner, Seattle, members of the executive board. The next meeting of the association will be held in the spring of 1918 at Pullman, with the Washington State College as host.

The last session of the convention was held Saturday p. m., the musical program interspersed with reading of three interesting papers, "The Place of Music in Education," Orville V. Stapp, Seattle; "The Effa Ellis Perfield Method," Gertrude Watts, Seattle; "Some Requisites in Conducting," Ferdinand Dunkley, Seattle.

The musical program was in charge of Ferdinand Dunkley, Seattle, and consisted in part of music by Washington composers. Those on the program were Mrs. Inez Harker Gibson, Dr. Charles E. Keeler, Eula Grandberry, Elias Blum, Elizabeth Fournier. The composers were Clifford W. Kantner, Seattle; Walter Gurnsey Reynolds, Seattle; Ferdinand Fillion, Walla Walla, Ferdinand Dunkley, Seattle.

The convention closed with the banquet at the Commercial Hotel Saturday evening. The music was furnished by the Appy Trio, Mrs. Fournier, Dr. Keeler and Mrs. Gibson. The toastmistress was Mrs. H. M. Gilbert, first president of the Ladies' Musical Club of North Yakima. Those responding to toasts were: Mrs. R. J. Dawson, "The Musical Missionary"; "Co-operation," Eleanor Scott, Wenatchee; "Art and Personality," Orville V. Stapp, Seattle; "Professional Ethics" (Six Commandments of the Musical Profession), Ida B. McLagan, North Yakima. The president closed the convention. ALICE MAYNARD GRIGGS.

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SPALDING

TRIUMPHS with

Boston Symphony Orchestra

At Symphony Hall, Boston, January 12 and 13

THE UNANIMOUS VERDICT OF CRITICAL COMMENDATION:—

He played with keen perception of the quality of the concerto as a lyric and elegant music. His technical means were apt and supple, suave always and unobtrusively artful. His tone was fine, clear, soft, bright and sensitive. He was elegance itself in the finale. From the first measure to the last the sensibility of the violinist was unerring. The charm never dimmed, the elegance never faded.—Boston Transcript.

Mr. Spalding, in his performance of the Beethoven concerto, showed his sincerity, his technical understanding and a fine, clean-cut technic.—Boston Post.

The cadenzas of first and last movements were fine displays of technic, and the final rondo was given with lightness and brightness.—Boston Evening Record.

He plays with a dash and spirit and a beautiful tone.—Boston American.

There were outbursts of applause at every opportunity, with the close of the number being followed by many enthusiastic recalls.—Boston Traveler.

Mr. Spalding played the Beethoven concerto with fine conception of its nobility, its tenderness, its closing optimism, played with a ravishing beauty of tone, with a polished style which was of far more than mere surface, and with mastery in the beavura of the cadenzas that clearly established his title in this last new honor.—Boston Globe.

Mr. Spalding won a great amount of applause, of which we were glad, for we consider him one of the great violinists.—Boston Daily Advertiser.

Spalding wins new honors as symphony star. His tone is warm and bright; his technic is brilliant in the highest degree. He has the poise as well as the ability of an exquisitely cultured artist. It was with the profoundest pleasure that the audience witnessed the genuine triumph achieved yesterday by this gifted native musician.—Boston Journal.

Mr. Spalding gave a thoughtful, careful interpretation. His tone in the first movement was pure; in the second movement his tone was warmer and his playing more emotional.—Boston Herald.

Seldom does a Beethoven concerto get presented with such uniform smoothness and richness of tone. Yet the violin concerto was so presented, last movement and all.—Christian Science Monitor.

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Dear MUSICAL AMERICA:

Many and various are the developments and results of the great war, outside of battles won and lost, of millions of men killed and wounded, of whole sections of country laid waste, of cities and villages destroyed, of warships, transports and passenger vessels sunk, of ravages by submarine and flying machine.

"Yes!" I hear some would-be wit reply, "It has hit the Paris dressmakers hard through the official edict to the effect that, until the end of the war, no persons—male or female—would be admitted to the four state-supported institutions: the Opéra, the Opéra Comique, the Théâtre Française, the Odéon, unless they came in ordinary civilian dress. No lady—if décolletée—no gentleman, if en frac, could enter."

No! It was not the edict to prevent the well-to-do from displaying their fine clothes in face of such awful sacrifices of life, of such disasters as the war had brought, to which I referred, but the formation of "a league," headed by Jean Finot, editor of the Parisian *La Revue*, to combat calumny.

It is a newspaper man who has arisen to sound the tocsin through all France, a call to the people to realize that fear of scandalous attacks keeps people, even of high character and unquestioned usefulness, from accepting public office.

Bravo! Monsieur Finot; we need you or your counterpart in this country.

And most particularly do we need a censor, not of morals but of tongues in the musical world!

No sooner does anyone attain any prominence in the world of "harmony"—even to the extent of a fairly successful début—than 'way go the tongues a-waggin'.

Now, they might wag and go hang if 'twere not for Mrs. Grundy, as I shall endeavor to show.

Mrs. Grundy is the character immortalized by Charles Dickens who, with a large ear for scandalous gossip, represented that ultra virtuous public opinion which is ever seeking to be outraged, so that it may scream its protests in the public places and thus, incidentally, cover up or distract attention from its own delinquencies!

It is to placate Mrs. Grundy, the autocrat of our moral code, that causes good people to sacrifice their comfort as well as their convictions.

It is fear of Mrs. Grundy that causes some poor people—chiefly girls who have made a mistake—to commit suicide!

It is the power of Mrs. Grundy which is your blackmailing newspaper's chief asset.

Nor does Mrs. Grundy confine herself to condemnation of those who are habitual offenders.

To maintain the standard of self-conscious virtue she is ever on the lookout for something that even suggests an indiscretion, and then with no more than a wink, a lift of the eyebrows, a slight sneer when a certain name is mentioned, a reputation is destroyed. Should these not be sufficient there is always the anonymous letter.

Now, the blackmailing paper, even of limited circulation, if ostentatiously displayed on the newsstands, where it rarely sells, is Mrs. Grundy's official organ.

It certainly is in the musical world where the oversensitive musician, music teacher, singer, player will "pay up" at the slightest hint of an "attack," as if they had any reputation to lose!

For, be your "professional" whiter than

snow, she or he—especially she—shall not escape scandal.

Truly they might do so but for Mrs. Grundy, who has decreed that "professionals" (while "a few" may, at times, be invited to dinner—expected, of course, "to oblige with something" afterward—for it is cheaper to give them a dinner than to pay for their services)—"when it comes to the point, you know, are, of course, not in our set!"

There you have it!

Permit me, now, to introduce you to a very different lady, to wit, Mrs. John Kink Van Rensselaer, in the direct line of succession from the original Knickerbocker.

Perhaps you don't know, very probably you don't, that there has existed for years in New York a certain historical society. It owns over a million dollars in property, besides "the collection of antique historical objects," including a skull of George Washington—when he was a boy and another when he was a man. Of course it has a cutting of the only original cherry tree under a glass case. It also has the duly authenticated jack-knife with which "Uncle Abe" Lincoln used to split rails and pick his teeth, and let me not forget the "Egyptian antiques," though what they have to do with American history I don't know.

Having so much property it is, of course, only fair that the society should have a number of salaried officers.

Who ever heard of any respectable scientific society "with property" which had not "salaried officers"?

But to return to Mrs. John Kink Van Rensselaer of the original Knickerbocker stock.

She stood up at a meeting of the society the other day—do you realize what pluck it took?—and said: "You have a million dollars of property but only two cents' worth of gumption!" to which she added that though she had attended meetings for years she had never heard a single progressive thought expressed!

As that illustrious citizen, Colonel Teddy (retired) of the Progressives would say: "Bully for you, madame!"

And don't you think it would be a mighty fine thing to invite Mrs. John Kink to look up some of our old musical organizations that are dying of dry rot, principally because they have "property"?

So John McCormack, distinguished Irish tenor and "sweet singer" of ballads of the auld sod, not to speak of excerpts from opera and oratorio, has just paid \$150,000 for a portrait of "Rembrandt's sister" painted in 1632.

'Tis a proud day for Ireland, and many's the b'ye and many's the gurl that'll drink John's health for the sake of the Rembrandt.

And won't the soul of that Dutchman rejoice when he learns that the portrait of his sister is in the safe keeping of a man who years ago started, as a poor lad, to sing his way into the hearts of the people, till they showered him with so much gold that he could start a real picture gallery of his own!

Well, good luck to ye, John, and me hope is that your Rembrandt is well authenticated, for many's the Rembrandt and many's the Rubens that hang in the galleries of the great that was "made" in Paris, Berlin or Milan.

There has been a lively discussion in the columns of the *New York Globe*, devoted to "Letters from our readers" as to what is the proper series of costumes for *La Tosca* to wear in the opera of that name.

It seems the *Globe's* music critic, *apropos* of Signora Muzio's début as *Tosca*, had written as follows: "And while one is on the subject of costume, what other *Tosca* has found the means to change from the apparel of her justifiable homicide to other garments before she breaks into the roof-garden imprisonment of *Cavaradossi*?"

Now, sweet Geraldine Farrar doesn't, so she says, "read the papers," but she has an army of devoted friends who do, and who do not hesitate to rush into the fray to champion their "Joan, the Woman" on the slightest provocation.

Small wonder, then, that H. R. A., writing from Atlantic City, takes up the gauntlet to say: "Geraldine found the time to change her gown, and her last act was 'done' in a brown affair, quite the favorite color for a going-away gown."

Now, as *La Tosca* is supposed to rush from the scene of *Scarpia's* assassination to the roof of the citadel to free her lover, with the release she had obtained from *Scarpia* as "the price," only to find that she had been fooled, and that *Cavaradossi* had just been shot, if she had time "to change her gown to a brown affair, quite the favorite color for a going away," it seems to me that she could only

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 58



Claudia Muzio, the young Italian prima donna, who made such a successful début at the Metropolitan as "*Tosca*," and who reinforced that success by her later appearances as "*Nedda*" in "*Pagliacci*," "*Manon*" in "*Manon Lescaut*" and "*Leonora*" in "*Il Trovatore*."

have done so if part of her wardrobe, including "the brown affair," was already installed in *Scarpia's* flat!

As the critic of the *New York Herald* wrote: "There are two kinds of lectures—those given by Mme. Yvette Guilbert and those given by other persons." The latter can be dismissed quickly. The speaker begins: "Ladies and gentlemen"—stands by a table containing a pitcher of water and a glass and proceeds to try to amuse or instruct. Mme. Guilbert begins: "My dear friends!" sits down at a table without either a pitcher or a glass and proceeds to amuse herself. Incidentally she instructs her hearers.

A few weeks ago, instead of her usual recital she talked on "How to sing a song." She gave away some of the minor points of her technique, but if you want to know how Madame came by her marvelous powers you must read her biography, just published by John Lane of London.

Let me commend it to all students of what is called "voice." It's worth the price—three dollars fifty!

Don't be afraid! There's not an improper line in it.

Not that it has been, as Luca Botta said after they'd given him pills, "expurgate," but that it is the story of Madame's life in what artists would call "her latest style"—which belongs to her period of "reconstruction!"

The biography tells the story of the terrible struggle she had to win success, and not alone how she, after years, triumphed, but it tells, what is far more valuable for the student, "why" she reached the heights.

It is the story of a woman who worked

out an ideal, to be not only artistic but "unique," "original," and succeeded in spite of every obstacle of face, of form, of voice, to which were added dire poverty, a sick mother and "the code"—not the Code Napoléon—but "the Code de Paris," which bars the road to success for a woman unless she has "won the protection" of some personage who has influence.

Maud Allan, who deserves credit for having raised dancing to an "art" with appropriate music, declares that "she never took a dancing lesson in her life." Furthermore, declares Maud, "the inspiration" came to her when she first stood before a famous painting by Botticelli, "*The Birth of Spring*," in the Palace of the Uffizi in Florence. That picture decided her to give up a career as a pianist for which she had prepared.

Wise girl! We have too many pianists, anyway, but there is only one Maud Allan, exponent of the power and poetry of motion in emotion!

Much do I suspect that Miss Maud's declaration that she never had a lesson is due to Isadora Duncan's previous charge that Maud had "stolen her stuff."

Anyone who has seen the two on the stage will consider Miss Duncan's charge ridiculous!

Isadora Duncan is a classic dancer, of the highest artistic accomplishment. Her poses—she poses mostly—are graceful, suggestive of Greek statues, Greek urns, and to me are as sexless as they are bloodless.

She is a Greek statue come to life, who, having been operated upon for appen-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

dicitis, would be passed, without even so much as a nod, by any wandering faun! But the Allan!

Anyone who has ever seen her "Vision of Salomé" or her one-act dance play "The Slave," by Pietro Boldrini, with music by Belpassi, a Symphony conductor in Rome, would exclaim: "This is flesh and blood. This is human! This is the art that lives!"

"The Slave" is a story of the Orient, of a beautiful girl who kills the dealer who is trying to sell her.

* * *

Schumann-Heink is a veritable fountain of humor.

Here's her latest!

She went into a drug store while "en tour" and said:

"Ef you please gif me some face powder!"

"Mennen's?" queried the drug clerk.

"No! Vimmen's!" replied Madame.

Credit this story to J. Leslie Dilworth, the bright and handsome young music publisher of New York, now on the way to 'Frisco, and not to

Your

MEPHISTO.

YOUNG PIANIST'S DÉBUT

Dai Buell, Young Artist from Indiana, in Æolian Hall Recital

Dai Buell, an attractive young woman from Indiana, who bubbles over with energy and good spirits, gave an excellent account of her talents as a pianist Saturday evening, Jan. 13, at Æolian Hall. She showed good training in two Bach and Rameau numbers, but accomplished the most with the Debussy Danse, Stojowski's Theme Cracovien Varie and the Paderewski "Cracovienne Fantastique."

Miss Buell has poetic temperament, a pleasing touch and an extremely sympathetic manner. The Schumann Fantasia, Op. 17, however, was somewhat beyond the performer. Further command of pedalling, phrasing and more authority should give Miss Buell a commendable place in her chosen profession.

Gertrude Auld Heard in Young People's Series in New Rochelle, N. Y.

Gertrude Auld, soprano, gave a recital at Trinity Parish House, New Rochelle, N. Y., on Jan. 11, the concert being one in the Young People's Subscription Series, so successfully inaugurated last season, under the direction of Veronica Govers. Mme. Auld's charming personality, finished method and lovely voice were disclosed in a program of French, Italian, Russian and English songs. On Feb. 8 Mme. Auld gives the first in a series of four twilight recitals in the studio of Walter L. Clark at the National Arts Club, Gramercy Park. A

ARTIST GALLERY
From the
ROSS DAVID STUDIOS

No. 1



MARGARET WOODROW WILSON, Soprano

Wilson G. Smith in Cleveland Plain Dealer—Miss Wilson showed that her training had been in an excellent school.

Harrisburg Patriot—Miss Wilson's art is a signal triumph for her instructor—Ross David.

Musical Advance, N. Y.—She has been taught to sing correctly.

Buffalo Courier—Her program . . . disclosed her excellent schooling.

ROSS DAVID
260 W. 57th St., N. Y.

generous proportion of the receipts will be devoted to the California Home for Disabled Belgian Soldiers, located in Gordon, England.

RATAN DEVI AGAIN GIVES
HER SONGS OF INDIA

Englishwoman Returns to New York with Her Unique Program of Music from Far East

Ratan Devi, the Englishwoman who introduced her novel East Indian songs to New York last season, gave further examples of her individual and fascinating art in a recital at the Princess Theater on Jan. 11. Her husband, Dr. Ananda K. Coomaraswamy, an East Indian scholar and writer, gave valuable explanatory talks upon the character and significance of the songs in which Ratan Devi was heard.

Those who have not heard Ratan Devi may be interested in knowing that she chants classical East Indian Ragas and Kismiri folk-songs while seated upon the floor and accompanies herself upon an instrument called the tamboura. Burning incense and colored lights thrown upon the singer heighten the atmospheric effects.

There is a melancholy note in these songs, unmistakably Oriental. Their low, haunting croon is repeated again and again, until you are caught by the calm, reflective spirit of the East. Ratan Devi chants them with fine feeling and conveys their exotic character impressively and simply. Her hearers were deeply interested and welcomed her most cordially.

H. B.

Bertha Cushing Child Sings for Guests of Justice Hitz

WASHINGTON, D. C., Jan. 12.—After singing for President Wilson, Mrs. Bertha Cushing Child, contralto of Boston, was entertained by Justice and Mrs. William Hitz, where she gave a delightful song recital. Her program included the compositions of Saint-Saëns, Holmès, Foote, Lang, Ronald, Cadman and Gideon. Mrs. Cushing has a contralto of wonderful beauty, appealing, round and full of richness. George Wilson made an excellent accompanist for Mrs. Child. A unique offering was the musical readings of Persian and Indian literature by Miss Joyce with Hermine Luders at the piano.

W. H.

Barrientos Triumphs at Waterbury in First Concert After Return

Maria Barrientos, the coloratura soprano, gave her first concert since her return to America a week ago at Waterbury, Conn., on Jan. 11. Judging from the welcome she received, Mme. Barrientos's career this season will more than equal that of last year. Paul Prentzel, local manager in Waterbury, sent a congratulatory telegram the morning after the concert to F. C. Copicus of the Metropolitan Musical Bureau.

Ysaye Arrives, Homeless,
Ready for American Tour

Photo by Bain News Service

Eugen Ysaye, the Famous Belgian Violinist, and His Son, Gabriel, Photographed Aboard Ship Upon Their Arrival in New York from Abroad

EUGEN YSAYE, the noted Belgian violinist, arrived on Tuesday, Jan. 9, from England on the American liner St. Paul. He was accompanied by his son, Gabriel, and will make a concert tour of the United States.

Mr. Ysaye was expected in this country last year, but war conditions in Belgium made his visit impossible. His magnificent estate at Ostend is in ruins

and his house in Brussels is in the hands of the Germans.

Mr. Ysaye's three sons are in the Belgian army, while his wife, daughters and eight grandchildren are in London. The violinist spoke of the noble work being done by Queen Elizabeth of Belgium in caring for the wounded soldiers.

Mr. Ysaye's first appearance will be at the Hotel Biltmore, New York, on Jan. 26.

Charles Gilbert Spross Works Heard in Poughkeepsie Musicales

POUGHKEEPSIE, N. Y., Jan. 12.—A Charles Gilbert Spross program was given at the home of Mrs. A. J. Glass on Jan. 11. The event was for the benefit of the Day Nursery. Mr. Spross played two of his own compositions, and the accompaniments for the soloists, who were Mrs. Albert Kelley, soprano; Fred L. Brown, tenor; Dr. John C. Gripps, baritone; Clair MacNamee, violinist, and Mrs. Otis Allen, soprano. Among the

Spross works that found particular favor were "The Awakening," "Will o' the Wisp," "Daybreak," "My Marjorie," "Under the Flowers," "The Wind," "In a Primrose Dell," and "My Light."

Zoellners in San Antonio

SAN ANTONIO, TEX., Jan. 10.—The Zoellner Quartet appeared in recital at Our Lady of the Lake College, Jan. 7. The artists' unity in rhythm and feeling made their performance a delight.

C. D. M.

Muratore

"Cesse de vaincre ou je cesse d'écrire"

For the always wonderful Muratore one must paraphrase the famous French proverb, to say, "Cesse de vaincre ou je cesse d'écrire." His Faust last night was a noble, beautiful exhibition of the rarest art, polished to a dazzling finish, pulsing with ardent passion and with the secret of eternal youth in the accents of his glorious tenor.

Really, Nature has omitted no gift in the treasure she has poured at the feet of this remarkable artist. Mechanically, by sheer force of habit, one writes that "Salut, demeure chaste et pure," was exquisitely sung and had to be repeated by order of the house.

—Chicago Eve. American, Dec. 29.

At this representation Mr. Muratore snatched the honors.

—Chicago Herald, Dec. 29.

Muratore's Faust was as in the second week, as in last season, and as when he first sang in Chicago, three years ago—the best in all respects heard at least in the opera-going generation which dates from the retirement of De Reszke. This tenor is ample justification for retaining in the active repertoire the most abused opera of the last fifty years. As always, he repeated the Salut; as always, the encore was even lovelier than the first.

—Chicago Daily Tribune, Dec. 29.

MURATORE AND CAVALIERI IN CONCERT
Address: Congress Hotel, Chicago



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as "Romeo"

STUDY OF MUSIC IN A THEOLOGICAL SEMINARY

Importance of Finding a Place for the Art in the Preparation of a Clergyman's Career—How the Western Theological Seminary of Pittsburgh Is Advancing the Best Artistic Interests of Sacred Music in the Land—Courses in Hymnology, Appreciation, Etc., Associated with Practical Choral Work—Cecilia Society's Splendid Influence—Demonstrations of Good and Bad Music, Composed to the Same or Similar Words, Used in Uniquely Instructive Programs

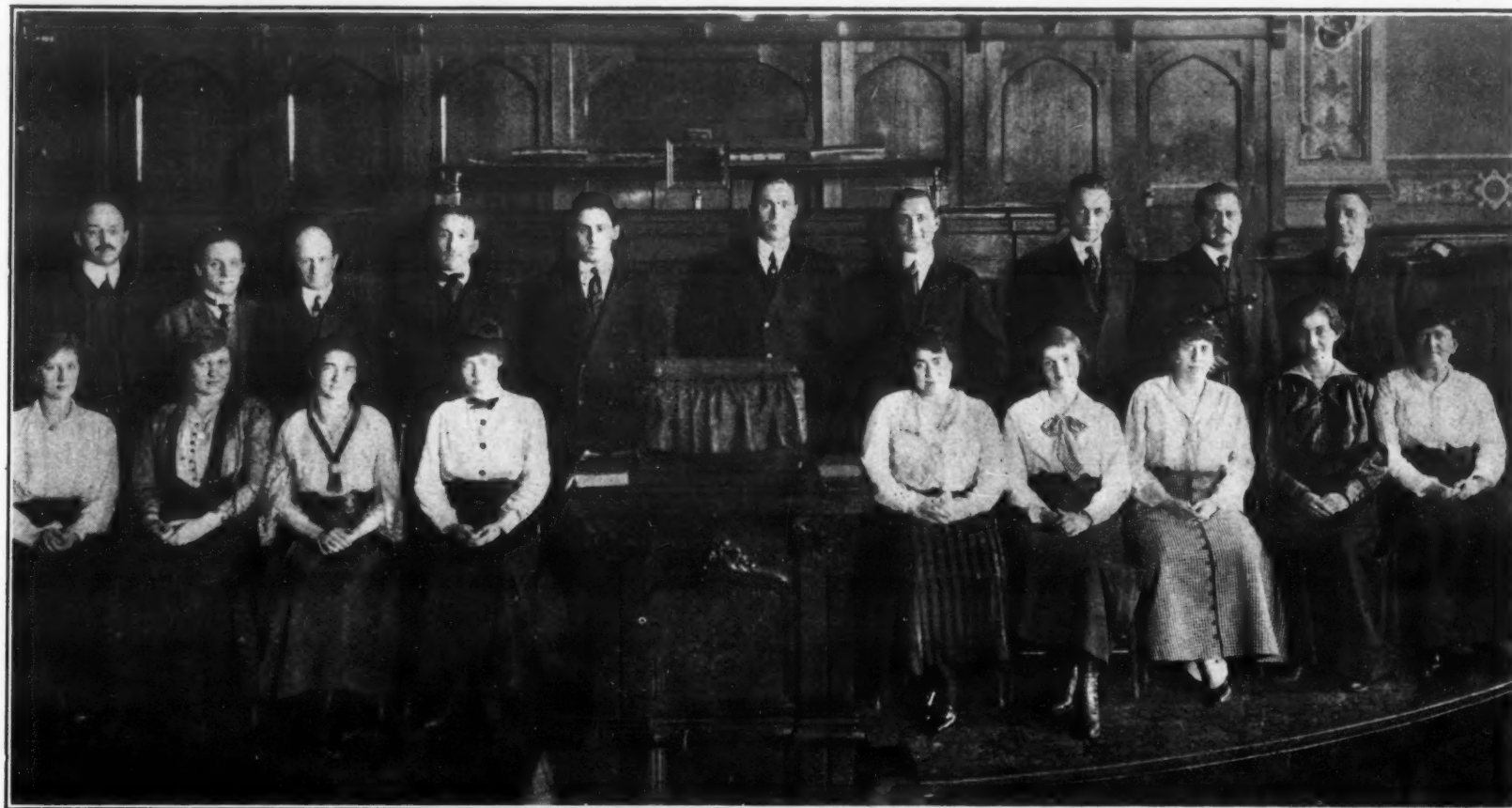
By FREDERICK H. MARTENS

IT goes almost without saying that the church musician should have learned, marked and inwardly digested the liturgy or service of which his musical ministrations are a complement. And, if this be the case, why should not the clergyman be able to control, if not necessarily as an executant, at least as an authoritative judge and critic, the music which forms so intimate a part of his religious exercises. At the Western Theological Seminary (Pittsburgh, Pa.) this is the stand taken, and it finds practical expression in the admirable courses in church music offered—two years of music work are required of every student—which make it possible for its graduates to do their part to secure that unity in the divine service which results from the perfect co-ordination of its elements.

The Western Theological Seminary was founded in 1825—a year favorable to church music, since it marked the renaissance of the oratorio cult in Germany; the revival of interest in the sacred music of Palestrina and his contemporaries, and the appearance of the Russian composer, Dimitri Bortnianski, who has written some of the most beautiful liturgic music which the Greek Catholic Church possesses, and which has been largely adapted to the uses of the Protestant denominations. When the Rev. David Riddle Breed, reunion professor of sacred rhetoric and elocution, first went to the Western Theological Seminary in 1898, he at once gave hymnology an important place in his curriculum, and was able to secure the services of Charles N. Boyd (director of "The Cecilia," the choir of the Western Theological Seminary and an instructor in music at that institution; director of the Pittsburgh Musical Institute and organist and choir director of the North Avenue Methodist Episcopal Church, Pittsburgh) in developing with him the present splendid Department of Church Music, which is so largely the outcome of their efforts. Dr. Breed's "The History and Use of Hymns and Hymn-tunes" (which has found favor in other institutions as well) is the text-book used in the hymnology classes. Hymnology proper, on which Dr. Breed lectures, deals with the place of sacred poetry in history and ancient hymns, psalmody, Greek, Latin, German hymns; English hymnology and the proper use of hymns and psalms in public worship.

Precept and Practice

Mr. Boyd in his lectures on "Church Music" takes up with juniors the whole subject of hymn tunes, their use and practice. For second semester juniors and "middlers" a course is provided in "Practical Church Music," which handles exhaustively choirs, organs, Sunday school music, special musical services and congregational music. This course includes a thorough examination of tunes in the "Hymnal." Nor is Mr. Boyd's work all precept alone. In alternate years there are respectively classes in vocal sight reading and choir drill. Students whose musical experience justifies



The Cecilia Choir of Western Theological Seminary, Pittsburgh. The Director, Charles N. Boyd, Stands at the Extreme Left of the Upper Row

it are given opportunities for practice in choir direction or organ playing. And an optional course in anthem selection and study, a most important subject—one hour weekly throughout the year—is offered by Mr. Boyd to all students.

Nor is Mr. Boyd behind his colleagues in secular institutions of learning in laying stress on the value of cultivating general good taste and musical discrimination in the student for the ministry. An excellent course of weekly lectures in "Musical Appreciation," with illustrations, is elective for seniors during the whole academic year. A number of Mr. Boyd's "Lectures on Church Music" have been published as a brochure for "the use of students in the Western Theological Seminary," though, for that matter, they handle in so clear and practical a manner a number of subjects such as "Congregational Music," "The Church Choir," "The Choir Library," "The Special Musical Service," et al., of direct interest to the professional church musician that they may well be recommended to him despite their special ascription. These valuable "Lectures," originally published to facilitate class work, are regarded by the author as the nucleus of a more important work he has planned.

The Cecilia Choir

Victor Harris's splendid secular organization, the St. Cecilia Society of New York, has an ecclesiastical namesake in Pittsburgh. Mr. Boyd's Cecilia Choir, a mixed chorus of twenty chosen voices, illustrates the work of the music department and of the Seminary with the same zeal for qualitative result which marks the activities of its secular sister. To quote from an address by Dr. Breed, on "The Ministry and Music," delivered last September at the opening of the seminary year, "The most conspicuous feature in our work is the Cecilia Choir. It is not only of great instructive and inspirational value, but it is the feature of which the public is most cognizant. It has grown with the growth of the department in proficiency and efficiency until it is now recognized not simply as a seminary affair, but as one of the most distinguished organizations of our city, with a wide general reputation, which might almost be called national."

Mr. Boyd organized the Cecilia Choir in 1903. It is composed of earnest students of sufficient attainment to justify membership, who desire to make a comprehensive study of church music. The choir, since October, 1912, has led in the singing and furnishes model anthems at the weekly senior preaching services. It gives several concerts during the year to illustrate important principles, and an annual concert during commencement week. This concert (which always includes a Bach cantata) is usually given in some church. At the 1916 concert a fine motet, written for the Cecilia by T. Carl Whitmer, was sung.

It is interesting to glance over the programs of some of the Cecilia concerts; they give an idea of Mr. Boyd's

catholic good taste and standards of quality. One of them includes, besides Bach's cantata, "My spirit was in heaviness," numbers by Palestrina, Verdi and such modern Russians as Constantine Schoedov ("We Praise Thee") and Gretchaninoff ("Credo"), both in N. Lindsay Norden's fine arrangements, as well as Rachmaninoff and Bortnianski. Another (1913) has as its *pièce de résistance* Giuseppe Ferrata's fine "Messe Solenne." Still another (1915) lists the first performance in this country of Sigfrid Karg-Elert's choral, "Benedictus" and Max Reger's choral-cantata, "Meinem Jesum lass ich nicht." At the 1916 concert there were given, in addition to Bach's motet, "Jesu, Priceless Treasure," and that by Mr. Whitmer, already mentioned, Anton Bruckner's "O Lord Most Holy" and the anthem, "Listen to the Lambs," by the Canadian negro composer, R. Nathaniel Dett (since 1913 in charge of vocal music at Hampton Institute, Va.), whose theme is an old plantation "spiritual."

"Good and Bad" Programs

One most ingenious and valuable feature of the Seminary's music is the so-called "Good and Bad" instructive programs of the Cecilia. To quote Mr. Boyd, "These special programs are given almost every year, for the purpose of making direct comparison of good and bad settings of the same or similar words and for the purpose of showing desirable and undesirable results in church music. For obvious reasons the names of undesirable composers are omitted, but, as you may suspect, they are often well-known names." In these interesting programs those who have been weighed in the balance and found wanting are not pilloried. The form employed is approximately the following:

THE CECILIA

SPECIAL PROGRAM: DESIRABLE AND UNDESIRABLE TYPES OF CHURCH MUSIC

Te Deum.....	H. Walford Davies
The Lord is my Shepherd.....	James H. Rogers
Jubilate.....	C. V. Stanford
O Lord most holy.....	César Franck
Peace I leave with you.....	J. Varley Roberts

The program concludes with three "good" anthems. The educational value of these choir concerts with their skillful juxtaposition of weak and strong settings of identical texts is great and reflects credit on their originator. And the row of dots which preserves the incognito of the offender who, with or without intention, has sinned against church music, removes all possibility of offense.

Exceptional Library Facilities

In the new buildings now in the course of erection at the Western Theological Seminary it is hoped to provide greater facilities for the department of music, as well as a capacious music room with a built-in pipe organ. Aside from the extensive general library of the Sem-

inary, a recent acquisition has added what "is probably the most complete thing of its kind" to the educational resources of the department of music, the Warrington Musical Library, which Dr. Breed was mainly instrumental in securing for his college. Even before this purchase the department of hymnology in the Seminary library had been enlarged and embraced much that related to the history and study of music. In the Warrington Library it received an accession of some 9000 books and manuscripts, with much other matter connected with the history of English hymnody and psalmody. Some of its treasures cannot be duplicated. There is a hymnal which Protestant refugees used in Geneva; and a psalm-book from which the Pilgrim Fathers sang. Another, John Knox may have taken in hand before one of his visits to Holyrood Castle to admonish Mary Queen of Scots on the manifold errors of her ways. The library has been pronounced by experts "to be of inestimable value to any school in which church music is part of the curriculum."

Well Worthy of Imitation

Enough has been said to give an idea of the cultural worth and value of the work being done at Western Theological Seminary in music under the auspices of Dr. Breed and Mr. Boyd. The latter's Cecilia Choir may at present be considered a unique development in the school of music of the theological seminary. It is to be hoped that Mr. Boyd's example in organizing it will find imitators, since it is well worthy of imitation. In connection with the regular work of the department, it furnishes proof positive that the Western Theological Seminary is doing its full share toward advancing the best artistic interests of sacred music in the land.

And Mr. Boyd has every right to say: "We feel that our work is bringing good results. It is popular with students and outsiders and the results fully justify all the trouble we have taken so far."

An excellent chorus organized for a special occasion recently in Texarkana, Tex., will be continued as a permanent choral society. Mrs. George Carpenter is director.

RICHARD
EPSTEIN

32 East 58th St., N. Y.

WHEN PLAYING FOR
MME. SEMBRICH

"Played as by Magic"—(Pitts Sanborn in the N.Y. Globe)

MATZENAUER'S

appearances as "Isolde" in "Tristan" and as "Brünnhilde" in "Götterdämmerung" and in "Walküre" are epoch makers in the history of Chicago Opera.

Critics call her vocal organ "indescribable," "magnificent," and her Art "an excursion into the precincts of supernormal perfection."

"She has the grave moving medium of a mezzo or contralto and the astounding clarionlike, trumpeting notes of the most thrilling dramatic soprano."—(Chicago American.)

AS ISOLDE IN TRISTAN

As Isolde Margarete Matzenauer was magnificent. She has the heroic presence and the heroic voice and can realize the figure or the princess to the eye, while she satisfies the demands of the ear. There has never been a woman with such richness of tone quality and so great a volume all through the middle part of the voice as Mme. Matzenauer. Many can make the upper tones tell over the orchestra, yet are swamped when called upon for sustained power in the middle register. Not so Mme. Matzenauer.

Mr. Pollak gave a wonderful reading of the score, in which he permitted a freer rein to the orchestra than he has ever dared do before, but he evidently knew his singer, for through it and above it all rose the dominating tones of Mme. Matzenauer's voice. Withal there was no sense of shouting nor of effort, but the great tones rolled forth as from an inexhaustible reservoir. The very last note of the Liebstd was glorious, the voice as rich and full as though it were the beginning of the opera and attaining a power that, it seemed to me, I have never heard equaled by any singer in this music.—The Post.

An overwhelming of the emotions was yesterday afternoon's high-keyed performance of "Tristan and Isolde" in the Auditorium. It may be said that an interpretation of Wagner's musical super-drama begins where artists transcend their normal limitations.

To sing the "Love Death" as Matzenauer sang it, to blaze a clear trail through the vast impenetrable thicket of melody of the love duet in the second act, as MacLennan and Matzenauer effortlessly did, are excursions into the precincts of supernormal perfection of artistry.—By James Whittaker in the Examiner.

Of these the outstanding figure was Mme. Matzenauer. Very seldom does it seem to occur to the singer of Wagnerian heroines that the role may be that of a human being as well as a heroine. Mme. Matzenauer did. She sang it magnificently, and she came more nearly being "La Beale Isoude," as Sir Thomas Malory calls her, than any singer of recent years, perhaps since the days that Lillian Nordica was in good voice.—Daily Journal.

No voice more complete in every physical and artistic requirement can be found than the indiscribable organ of Matzenauer. It has the grave, moving medium of a mezzo or contralto, and the astounding, clarion-like, trumpeting notes of the most thrilling dramatic soprano.

Furthermore, it lends itself very readily to every nuance used by this consummate artist to illuminate the vocal significance of the score.

HER ISOLDE REGAL

Her Isolde is a regal creature, and if it lacks the tender, appealing womanliness of Fremstad's wonderful characterization, it is nevertheless a big, superb conception.

The singing was of unremitting beauty throughout—a constant flow of unceasingly glorious tone. Mme. Matzenauer received ovation upon ovation in curtain calls, the audience forcing her to appear alone after countless recalls of the first act cast.—American.

Much of the beauty of yesterday's performance was due to the admirable art of Mme. Matzenauer, who was the Isolde of the cast. Many Isolde have appeared on the Auditorium stage, and have sung in the grand manner. Mme. Matzenauer also sang her music in that manner, but she made more of it and more of the histrionism of her role than most of her predecessors made of theirs. The thrill with which she endowed Wagner's music—and that is thrilling enough on its own account—was all the more remarkable when it is remembered that this exponent of the lover of Tristan suggests, as to her individuality, a heroic figure and not at all a passionate or a rapturous incarnation of ardent love.

It was, however, in the second act that the singing and the characterization of this Isolde were most ravishing to the ear. Mme. Matzenauer has been blest with a vocal organ of uncommon power. By that token she was able to swim abreast the surging floods of tone which streamed from the orchestra beneath her. The singer was not, however, found wanting in the vocal interpretation of her role. The music which she and Tristan sang in the middle portion of the garden scene was beautifully done.—Herald.

Sunday afternoon made itself noted for the outstanding fact of the Wagnerian performances—that fortune has been good in sending us Mme. Matzenauer. In "Tristan and Isolde" that lady sang an Isolde of complete vocal authority and therefore in presentation a little more Amazonian than usual. But she made the first act as thrilling as the second ordinarily is and always rode triumphantly on the crest of the orchestral tone wave.—Daily News.

Matzenauer took upon herself the singing of its burden. There is a range in this woman which is far more notable than the range in her voice.

She is one of the supersingers who have made Wagner possible.—James Whittaker in the Examiner.

AS BRÜNNHILDE IN GÖTTERDÄMMERUNG

The demonstration which greeted Mme. Matzenauer's appearance alone after the second act carried all the approval which went to Farrar, Friday, in like circumstances.—The Tribune.

Mme. Matzenauer accomplished an interpretation of Brünnhilde that was of striking excellence. Her voice is one of remarkable power and she used it better than many of her predecessors in the part have used theirs. Nor was she wanting in histrionic effectiveness. It was Wagnerian histrionism, but impressive of its kind. It would be profitable as well as pleasant to hear more from Mme. Matzenauer.—Ill. Herald.

And then to Matzenauer, who effected superb Isolde. She sang brilliantly throughout, and with singular beauty and feeling in both the great duet of the second act and the death-song. The afternoon was a success for her in all ways as great and deserved as the previous Sunday's had been for Farrar as Elizabeth.—Daily Tribune.

Mme. Matzenauer rose in the last scene to a grandeur of voice and mien that in the illusive surroundings of the stage assumed characteristics of the supernatural.—Daily News.

Mme. Margarete Matzenauer was magnificent as Brünnhilde. She has the commanding presence to visualize for us the image of the war maiden, the emotional intensity to enter into the deepest meaning of the story, and the great, luscious voice to send the meaning forth in tones of beauty to the farthest corners of the hall. Her singing was singing in the truest sense of the word, not the explosive declamation which some false prophets would have us believe was Wagner's ideal, but with broadly sustained phrases that brought out the very spirit of the music.



From the orchestra came those vast swelling surges of tone of exquisite beauty and thunderous volume, and above it all rose the dominating note of Mme. Matzenauer's voice. There is but one word to describe it, "magnificent," and it called forth from the audience a great demonstration of enthusiasm. To close all was the finest giving of Brünnhilde's immolation that the stage of the Auditorium has heard in years. It was for Mme. Matzenauer a triumph. In breadth of conception and in sustained beauty of singing it was magnificent. I know that I have used that word before, but none other is adequate and no petty considerations of traditional word usage shall prevent me from employing the proper word as many times as may be necessary. Fortunately words do not go on strike.—Karleton Hackett in the Evening Post.

Matzenauer's Brünnhilde is of singular beauty as an impersonation.—Frederick Donaghey in the Chicago Tribune.

Mme. Matzenauer was a glorious Brünnhilde. She gave a strong and intelligent delineation of the part and sang it with abundant dramatic power and darkly colored, ringing tone. Her voice is big, but lends itself easily to any interpretative mood of the singer. Her diction is perfection.—Herman Devries in the Chicago Evening American.

In Brünnhilde's war cry Mme. Matzenauer instantly proved her quality by sending it forth with thrilling power and yet finished the final note long sustained and squarely on the key. She gave a wonderful portrayal of the role, playing it with fine appreciation for the meaning of the story and singing with full, rich tones that had feeling in them as well as power. The summons to Walhalla, Mme. Matzenauer gave with great beauty. In the glorious final scene she was magnificent. She was right in the spirit of the thing.—Karleton Hackett in the Chicago Evening Post.

Mme. Matzenauer's voice is big, perfectly rounded and of extraordinary beautiful quality. Her war cry was a marvel, she knows how to give expression to her text. She was dominating, majestic and tender. Such Brünnhildes do not often appear.—Edward C. Moore in the Chicago Daily Journal.

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ECHOES OF MUSIC ABROAD

War Novelty by Théodore Dubois Breaks Christmas Lull in London's Music Year—Octogenarian Dean of French Composers Foregoes Winter Vacation and Aids War Funds—New Operetta by Well-Known Australian Composer and His English Collaborator "Almost a Genuine Opéra Comique"—No Differentiation Between Art of High and of Low Degree for Amusement Tax Purposes in France—Ada Crossley Suggests That Vocal Shortcomings of Interpreters May Be Responsible for Evil Feelings Attributed to the Influence of Wagner's Music

WITH the Christmas lull the first part of London's music season was definitely marked off from what was to come after the new year had set in.

As a matter of fact, London has its three music seasons in the course of a year. The first, immediately preceded by the "Proms" in Queen's Hall, starting as early as August, gets under way officially at the beginning of October and lasts until Christmas. After a sharp break artists and public catch their breath and set out again early in January on a campaign that extends beyond Easter. Then after a well marked bar line a new season opens at the end of April or the beginning of May and runs well into the summer—right through July in normal times when Covent Garden is open, providing the backbone of it.

Since the chaotic conditions of the first war year the Londoner has gradually settled back into his regular schedule of musical seasons, and this year there had been so many concerts during the first few months that the Christmas hiatus brought almost as marked a contrast with what had gone before as is perceptible in normal times.

Margarita d'Alvarez, the Peruvian contralto, was the soloist at the New Year's Day concert at Queen's Hall, at which Sir Henry Wood introduced a novelty by Théodore Dubois, entitled "In Memoriam Mortuorum," written by the French composer in memory of those who have fallen in the war, and also two "Poems" for orchestra by Frank Bridge, the English composer. Mme. d'Alvarez sang the Borodin aria, "La Mer."

As in New York, no Christmas season comes and goes in London without at least one performance of the "Messiah." When the Royal Choral Society sang the oratorio at Albert Hall on the first Saturday of this month Ruth Vincent was the soprano soloist and Ben Davies the tenor. Phyllis Lett and Herbert Brown were the other members of the solo quartet.

* * *

DESPITE the fact that, contrary to his long-cherished custom of spending the winter months in some tropical clime, he has remained in France since last summer, Camille Saint-Saëns is said to be in the best of health and, with a fig for his eighty-two years "beating even his own record for hard work," according to a private report. From one of his intimate friends the London *Daily Telegraph* has received these interesting details of the manner in which the dean of French composers has been busying himself of late:

"Since his return from South America in August he has been on a concert tour in France with Joseph Hollman, the cellist, and netted a large sum for the war funds. He has recently completed quite an important score of incidental music for Alfred de Musset's play, 'On ne badine pas avec l'amour,' which is shortly to be revived at the Odéon. He will superintend the rehearsals and conduct the first performance.

"His music to Racine's 'Andromaque,' which he composed expressly for Sarah Bernhardt, was given at a revival of the tragedy at the same theater last week, and only a few days before he himself accompanied the well-known tenor, Rodolphe Plamondon, in a first public rendering of his cycle of lyric poems, 'La Conde Rouge,' at the Salle Gaveau in Paris. It had a remarkable success, the audience being most enthusiastic. Finally he is looking after a Christmas performance of his Gloucester oratorio, 'La Terre Promise.'"

* * *

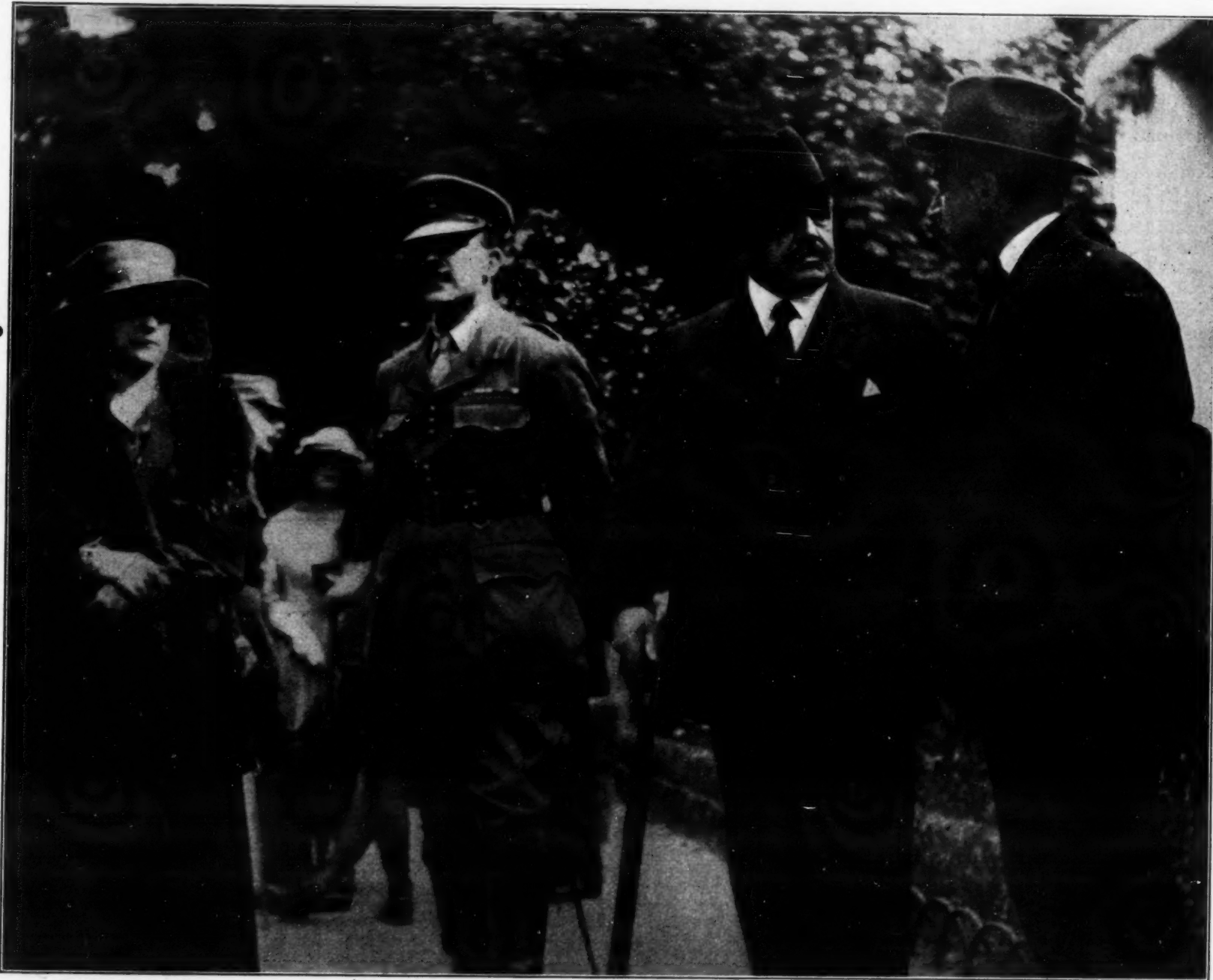
KNOWN principally heretofore as the composer of attractive songs of the salon type, though he had more ambitious achievements to boast of in the domain of serious opera, G. H. Clutsam,

the Australian, has now placed a light opera to his credit, in which, it is true, he had a musical collaborator in Hubert Bath, who is equally well known as a composer in his native England.

The new work, "Young England," by name, is said to come very close to pure opéra comique. Where it falls short is

tertainments' Tax between what is art worthy of a capital letter and art that is treated too leniently when mentioned even in small type.

Statistics for last year now show that the total receipts of music-halls and concerts—they are grouped thus officially—in Paris were \$1,400,000. All the legit-



Jean de Reszke Visits British First Line

Photo by Central News Photo Service

M. and Mme. Jean de Reszke are shown here with Major Huldsworth (in uniform). The famous Polish tenor is standing next to Major Huldsworth

in its book, for which Basil Hood was responsible. But the novelty made so favorable an impression at its London première that the champions of potential native talent in this field after long resenting the imported Viennese product, with which the market was overrun before the war, felt they might take heart of grace and hope for the best.

The two composers evidently shared the work pretty evenly and the praise is evenly distributed. Bath's work betrays the rhythmical associations of the training he received from that master of light opera, Sir Arthur Sullivan, while Clutsam has shown some of his happiest melodic inspirations in his contributions to the score.

"With two composers so admirably equipped, it seems, and is, ridiculous," notes the London *Observer*, "that any return should ever be made in our theaters to the bad old days of the imported light opera, save and except only when a genuine masterpiece occurs from which something may be learnt."

* * *

IN France there is some dissatisfaction over the fact that no differentiation is made in the levying of the En-

imate theaters together, including the Opéra and Opéra Comique, earned only \$1,620,000, whereas the combined receipts of the moving-picture houses amounted to \$1,560,000. One cinema alone took in more than \$150,000, while the revenues of the Comédie Française did not quite total \$170,000.

It is now proposed that a distinction for tax purposes be made between the theater proper, the music hall and the cinema. Evidently it offends no influential sensibilities to have concerts remain grouped with music halls.

* * *

ENGLISH musicians are sharply divided in opinion as to the validity of Bart Kennedy's tirade against Wagner's works as "the music of destruction" in a recent issue of the London *Pearson's Magazine*, already referred to in these columns. As music is the greatest and most significant of all the arts—"for it expresses and symbolizes vibration, which is the essence of all life"—Mr. Kennedy made an urgent plea for such music as is sane and healthful.

Evil music must go, he insists; to allow it is as reasonable as to allow actual physical murder. Wagner's is entranc-

ing music, he admits. "But entrancing also are the dreams that come from the vile and deadly opium. * * * Its glow is the glow of miasma. Its allure is the allure that leads to the precipice. The shibboleth to the effect that it is all-sufficient for art to be beautiful has done a great deal of harm to mankind. Art must take account of the welfare of those to whom it appeals, even as must any other form of human endeavor. The artist who denies this is merely guilty of insolence."

Ada Crossley, the well-known contralto, has offered a plausible explanation of the sinister effect the "Götterdämmerung" music had upon Mr. Kennedy according to his own admission. "It brought to my mind dreadful thoughts," he says, "And I was astounded to see that the expressions on the faces around me made it plain that the owners thereof were affected by the music much in the way that I was. The evil music was infecting them. Its diabolism had gripped them." Upon which Mme. Crossley comes to

Wagner's rescue by suggesting that perhaps somebody was singing or playing out of tune.

On the other hand, Dr. Ethel Smith, who must be conceded to be the foremost woman composer of the world, confesses that she has felt all her life that Wagner's is "the gospel of monstrosity in sound," "which fact," she says, "seemed to put him outside the category of men like Beethoven and Mozart, though it could not affect the overwhelming beauty of 'Tristan'—a statement which for sheer inconsistency and coming, at that, from a militant suffragette, stands unanswerable. That Wagner performances are eagerly attended in these times in England is to Dr. Smyth "a sign of that deadness of spirit, that absence of 'passion' which has driven music from our midst."

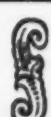
It galls Joseph Holbrook, too, to see men in khaki enjoying Wagner music at orchestra concerts in London, but the majority of British musicians are represented by the stand taken by Edward German, whose ingratiating music is known on both sides of the Atlantic, when he says, "All that matters, it seems to

[Continued on page 12]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

me, is that artistic and healthy music shall live and the other kind shall die, and it may safely be left to Time to bring this about." And E. F. Benson, the novelist, pointedly remarks that if Mr. Kennedy has ever heard healthier and saner music than "Die Meistersinger," he would like to know what it is.

AN exception to the long established rule that concert halls and opera houses end up by becoming places where men eat is provided by the transformation of London's Bechstein Hall into the showrooms of a firm of drapers. *Titbits* points out that the rule thus proved by the exception held good in London in the case of St. James's Hall (which is now the Piccadilly Hotel), of Prince's Hall, of Exeter Hall (now the Strand Palace Hotel) and also of Her Majesty's Opera House, on the actual site of which the Carlton Hotel now stands.

When Queen's Hall, one of the most popular of London's concert rooms, changed ownership, it was commonly believed at the time that it had passed into the hands of an automobile firm—which, had it been true, would have constituted another exception to the rule.

INSTEAD of waiting to make bequests of his manuscript scores at his death Alexander Glazounoff has presented to the

Moscow Conservatoire the manuscript drafts of his two Preludes, the one in memory of Stasoff, the other in memory of Rimsky-Korsakoff; also his incidental music to Oscar Wilde's "Salome"—the Introduction and Salome's Dance—and his "Pan Pipes," an arrangement from some incidental music. J. L. H.

MUCH ENTHUSIASM SHOWN
AT BILTMORE MUSICALE

Kreisler, Casals, Idelle Patterson and
Hugh Allan Join in Program That
Is Punctuated by Encores

Not since the Biltmore Morning Musicales were inaugurated have we heard one of these programs which evoked more continuous enthusiasm than that given at this New York hotel on Jan. 12. Besides offering two instrumentalists who may be considered the world's leaders in their respective fields—Fritz Kreisler and Pablo Casals—the manager of the series brought forward two pleasing artists under his own direction, Idelle Patterson and Hugh Allan. Each artist had a different accompanist, the list comprising Carl Lamson, Jean Verd, A. Ross Patterson and Harold Fix.

The rare refinement and elegance of Mr. Kreisler's playing was manifested in two old pieces and some of his own Dvorak transcriptions. Three encores were exacted from him. Mr. Casals's performance made one wonder anew at the skill with which he has made the 'cello, as a solo instrument, almost as plastic as the violin. His noblest work was in the Boellmann Symphonic Variations, in the brilliance of which his magic bow eliminated all the scraping, "grunting" sounds that come from a 'cello when it is performed in the bravura manner by the ordinary 'cellist. His shorter offerings included the more than hackneyed Mendelssohn "Spring Song."

Miss Patterson made her best impression in the "Charmant Oiseau" aria of David, in which her facile coloratura singing was heartily applauded. Fay Foster's "One Golden Day" she also sang with much spirit, and the purity of her voice won approval. Mr. Allan (he was listed within the printed program both as tenor and baritone, so we will call him tenor-baritone) charmed with his smooth, resonant voice in the "Tosca" aria and some Italian songs, giving two self-accompanied encores after the group of Neapolitan airs. K. S. C.

SINGS BEFORE PRESIDENT

Bertha Child of Boston Soloist at White House, Aided by H. L. Gideon

WASHINGTON, D. C., Jan. 10.—At the invitation of Margaret Wilson, Bertha Cushing Child, the well-known contralto of Boston, sang last night at the White House before President and Mrs. Wilson and guests at the first of the diplomatic dinners of the season. Mrs. Child gave a program of songs which brought out the richness and charm of her voice.

Henry L. Gideon of Boston sustained the rôle of accompanist in an artistic manner. Both the singer and pianist were also guests at the dinner which preceded the musicale. W. H.

Myrtle Moses Booked for Recitals and Spring Tour

Myrtle Moses, mezzo-soprano of the Chicago Opera Company, has been booked by her managers, Maurice & Gordon Fulcher, for concerts in Bay City, Mich., Huntington, W. Va., with the Music Study Club of Dallas, Tex., and also for a spring recital tour with Louis Kreidler, baritone of the Chicago Opera Company, and for joint appearances in April with George Hamlin, tenor.

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How Ornstein's Playing (Plus a Sip or Two of an Innocent Prohibition Brew) Convinced a Native Creator That His Own Modernism Needed Revision

By EMERSON WHITHORNE

SAINT LOUIS has long been famous for its brews of malt and hops, but latterly the pride of that river-town has blossomed anew, for it has given birth to a non-intoxicating beverage called "Bilvo." I hold no brief for "Bilvo," neither do its manufacturers give me a retainer to speak well of their wares. But I must establish the fact that "Bilvo" is a liquid in order to account for the mood that inspired me to the strange adventure upon which I embarked one autumn evening somewhere in the wilds of Grand Avenue and Olive Street, Saint Louis.

It has been my good fortune to be a music critic. I was London correspondent for no less a journal than *MUSICAL AMERICA* when I was too young to realize the deep meaning of that classic expression "salad days." I was too deep in their green constituents to appreciate Russian dressing, let alone the music of Igor Stravinsky. I graduated to the London *Pall Mall Gazette* from the severe school of which John C. Freund is the benign headmaster—the grinning gods of the Chinese only knew why he tolerated my weekly effusions. However, Edwin Evans, that hirsute master of the quill, allowed me to share honors with him on the *Gazette*, though frequently he was extremely cruel in his bovine way. But to our muttons (as the Fiji Islanders say in exalted moods of carnivorous ecstasy). One misty, rainy morning Edwin E. telephoned me at precisely 9 o'clock; that of itself made me fearful of his mental state, as he never rose before 11. His deep voice boomed over the softly humming wire: "Whith,"—a term of endearment with him when he wished to deceive me in some particularly subtle manner—"will you drink a Dubonnet, take courage, go over to Steinway Hall and pass judgment on that boy Ornstein; they say he is really talented, and that his 'Wild Man's Dance' is a feat that most pianists could only accomplish by fistful rather than digital methods." I was weak and promised to go to hear Leo. Edwin, having settled that matrimonial problem, returned to his warm couch to cogitate on the sins of composers. My morning was ruined. Even the dentist, who sued me over a period of three months because I had written the Japanese music for Lawrence Irving's production of the play "Typhoon," greeted me sympathetically when I told him that I was obliged to go to hear worse music than the kind I wrote myself.

Here I must confess that I did not go to hear Ornstein play, that is, in a critical capacity. I hired a "sub" on that and every other occasion when Edwin treated me unkindly. It was all on account of my letting myself be prevailed upon to drink "Bilvo" (a non-intoxicating drink, mind you) that I ever did learn what FUTURISTIC MUSIC really was. From the moment that near-beer passed my lips I became dangerously irresponsible.

A Chat with Hofmann

I seem to remember that on that fateful day I had had an early breakfast with Josef Hofmann, who was passing through Saint Louis, and he had said something about "modern" tendencies in music. I believe he also spoke of the composition, "Chromaticon," by Dvorak (a hermit genius living near Foué-nant, in Brittany). Hofmann was playing the work with the Cincinnati Symphony Orchestra, and incidentally mentioned that, in spite of its modernity, all the notes could be played by the fingers of the pianist who performed the solo

part. This brought us to a discussion of Godowsky's amazing technique and marvelous musicianship. I faintly recollect our sending him a foolish but rather funny wire to some place on the Pacific



Emerson Whithorne, the American Composer, from a Sketch by Gladys Unger

coast, where he was truly spell-binding great audiences.

As I left the Jefferson Hotel that morning I dropped in for a chat with Conroy, most delightful of Irishmen, who sells Knabe pianos (and others) in Olive Street. He shall take all the blame, for it was he who gave me the tickets for Leo's concert. "Go and hear the lad" (with a sweet Irish brogue), "and then tell me what you think of him." I took the little pieces of pasteboard, wondering upon whom I could inflict them. I then spent a busy day climbing over presses in the printing plant of the Art Publication Society. . . . I must here whisper that they call me the editor of the Progressive Series of Piano Lessons, and furnish me with an office and secretary when I tarry in Saint Louis—but that is all a blind! Godowsky, Hofmann, Stillman Kelley and Sauer are the real editors, and I am only the printer's devil. I always wear a green shirt with a soft collar attached when at the plant. All associate editors, managing editors and executive editors know that they are of the same ilk; they know I tell the truth. We are a poor mendicant breed, easily benumbed by the flattery of high-sounding titles.

Samples New Beverage

As the dark-skinned youth took me down in the elevator that evening he looked at me, smiling whimsically, and said: "Did you ever hear Ornstein?" Here again was that fatal suggestion; the gods were punishing me for some early sin. Going out of the door into Olive Street I met Alexander Henneman—he is a charming gentleman who rather resembles Maurice Hewlett, and has charge of the school department of the A. P. S. (Art Publication Society). Henneman insisted that I come and drink a new beverage with him. So we let George serve us at the "Frisco." I recommend George; he should be dispensing good cheer in some palace of light on Broadway.

As I quaffed the amber liquid I felt a curious tingling pass over my body; an all-pervading mood of reckless daring en-

veloped me. There and then I decided that I should go forth to discover what FUTURISTIC MUSIC actually was. I even hoped to inveigle Brother Henneman into accompanying me, so I took him to my favorite Chinese restaurant where they serve excellent "Shup Cum Tan" and the most delicious tea west of New York. However, I could not develop courage in him. He insisted that I sally forth alone, and tell him all about it the next day.

At Ornstein's Recital

The Sheldon Memorial Hall was fairly well filled. The little "Russian Suite" of Leo's manufacture was almost *vieux jeu* to me, while his playing of Grieg, Schytte and Chopin I thought rather oversentimental. It was the "Three Moods" and the "Wild Man's Dance" that showed me the error of my ways! Like a revelation the gorgeous cacophony overwhelmed me. I then realized that my "modern" songs, piano compositions and orchestral works were effete. (Oh, why had Kneisel encouraged me by playing one of my quartets! Why had Walter Kramer written that I was a formidable talent!)

I blamed all the poor artists in Europe whom I had hypnotized into performing or singing my compositions. My music possessed no raw flavor of the primitive human. There was too much order and culture in it. I rushed out and wired Rudolph Schirmer to take my "Rain," "Cuckoo," "Shy One" and "La Nuit" off the press. I even promised him to defray all expenses incurred if he would but stop the editions and thus save my tottering reputation. In England it was now too late, for I was already ruined by the kind of music I had allowed to be printed under my name, but I did so wish a fighting chance with the American public.

I held up the first jitney that passed and asked to be driven with all speed to the Jefferson Hotel. Madly I fled through the lobby. Max Zach called to me.

A Request to Move

I have always liked Zach; he is sociable and catholic in his tastes; he confesses that he can like my music and still admire the genius of Grainger—but I rudely paid no heed, passed up the golden gilded cage of the elevator shaft and bounded into my room. * * * Suffice it here to relate that I was asked to move with my piano early the next morning. They say that I made most hideous sounds on that defenseless instrument, until 4 a. m., being found unconscious under the pianoforte by the chambermaid.

Such was my awakening to the real and portentous in the art of music. Unfortunately Rudolph Schirmer insists on publishing eight of my "modern" works, which I (of course) now disown; and Godowsky, that "little giant" of the pianoforte, continues to play "La Nuit." He will not listen to my new and really great works. He only looks at me sadly and says: "You should never have gone to hear the other Leo." Yet I know that whatever I may now become, I owe all, absolutely all, to Leo—and Bilvo.

Perform Modern Chamber Music at Tonkünstler Society's Concert

Two fascinating chamber works—Debussy's G Minor Quartet and Dvorak's Quintet in A—were performed at the Tonkünstler Society's concert in the Waldorf-Astoria on Jan. 17. They were played by the Elsa Fischer Quartet, comprised of Elsa Fischer and Helen Reynolds, violins; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello. August Roebbelin was the pianist in the Dvorak work. "The Fate of Love," a cycle of ten songs by Eduard Herrmann, was sung by Matilda Boos, soprano. Julius Schendel accompanied Miss Boos.

Tilly Koenen's Singing Leaves Pleasant Aftertaste in Indianapolis

INDIANAPOLIS, IND., Jan. 12.—Tilly Koenen, the Dutch contralto, created an excellent impression here when she appeared recently with the local Männerchor. Especially captivating was this admirable artist's interpretations of some "Dutch Children's Songs" in which Miss Koenen penetrated deeply into the spirit of these charming little compositions from her native land.

PHILHARMONIC PLAYS GOLDMARK'S 'SAMSON'

Power of American Composer's Tone Poem Again Impressed on New York Audience

NEW YORK PHILHARMONIC ORCHESTRA. Josef Stransky, conductor. Concert, Carnegie Hall, evening, Jan. 11. Soloist, Efrem Zimbalist, violinist. The program:

Symphony in B Minor, "Unfinished," Schubert; Concerto in D Major for violin and orchestra, Op. 77, Brahms; Symphonic Poem, "Samson," Rubin Goldmark; Overture, "Die Meistersinger," Wagner.

Since the season began, Mr. Stransky has devised few programs as well balanced, as happily contrasted or generally as interesting as this one. And its presentation was in almost all respects exemplary. The Schubert Symphony always receives an exquisitely poetic and affecting publication at the Philharmonic conductor's hands, and he lived up to precedent with it last week, while the orchestra played it with warmth and clarity. Wagner's overture closed the evening stirring. But undoubtedly the main interest of the occasion devolved upon Rubin Goldmark's "Samson" and Mr. Zimbalist's delivery of the Brahms concerto—the first specimen of Brahms, by the way, which the Philharmonic has permitted itself to sample this winter.

Nearly three years ago the Boston Symphony brought out Mr. Goldmark's tone poem in Boston and New York. It gained immediate recognition by its somber power, its dignity of conception and significance of idea no less than by the masterful aspects of its technical contrivance. Its length, however, militated something against it. Since that time Mr. Goldmark has revised the composition, eliminated superfluous pages and retouched a few details, in consequence of which it now exhibits a compactness of structure and a concentration of thought that heighten its value unquestionably. Further hearing of the piece emphasizes its importance in the native orchestral output of the last few years; and very little has come out of Europe lately that can in good conscience be said to surpass it.

"Samson" is a product of authentic creative inspiration and large tragic suggestiveness, noble in imagination, distinguished and eloquently beautiful in idea. That its preoccupation is essentially psychologic rather than concretely pictorial adds to its artistic validity and enhances the pith of its musical speech. Mr. Stransky read it with complete sense of its powerful breadth and dramatic content and the orchestra played it superbly. The work won prolonged and hearty applause, in response to which Mr. Goldmark had to appear several times on the platform to bow his thanks.

Mr. Zimbalist's performance of the Brahms concerto won him a large meed of enthusiasm. He is one of those rare artists of the younger set who can successfully deal with this work, who possess the elements of poise, of temperamental stability, the sure but tranquil perception and the sensitiveness to linear beauty which it exacts in its interpreters. The first movement—especially the cadenza—he played for the most part admirably. Yet, on the whole, he was not entirely in as good form as he has been at other times this season. There was a slight disagreement with the orchestra in the lovely adagio and insufficient rhythmic impetus in the finale.

H. F. P.

MacDowell Society of Jackson, Mich., Gives "The Messiah"

JACKSON, MICH., Jan. 9.—The MacDowell Musical Society chorus, 130 strong, presented "The Messiah" recently under Mrs. Charles McMichael, president. The soloists, chosen from the ranks of Jackson's splendid talent, were:

Mrs. E. R. Hague, soprano; Irene Traub, contralto; Clara Ballard, piano; Willard Leckner, tenor; W. A. Thorpe, bass; Fred Lewis at the organ.

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Prinz Ludwig Strasse 8,
Munich, Nov. 17, 1916

ON the thirteenth of this month the Musical Academy offered its first concert of the season, that being also the one thousandth concert given since the orchestra was formed in December, 1811. In connection with an event so noteworthy, Herr Bihle, the first viola of the orchestra, contributed to a local paper some interesting facts and figures. In its organization the orchestra, which is also that of the Hofoper, resembles the old New York Philharmonic, the members bearing the expenses and dividing the profits on an entirely mutual plan. The conductor, however, is almost always the first director of the Opera. The concerts, with a few exceptions, take place in the Odeon, and in the course of a century these aggregate 801. In addition to instrumental works, the Academy also brings out masses, oratorios and cantatas. Of the symphonies performed Beethoven, of course, heads the list with 344 performances, Mozart following with 133 and Haydn with ninety-eight. In overtures Beethoven is credited with 133, Weber with seventy-eight, Mendelssohn with sixty-three and Cherubini with sixty-two. In works for orchestra and chorus, fifty-five were by Beethoven, forty-six by Haydn (the "Creation" was heard twenty-three times), forty-three by J. S. Bach (including twenty performances of the "St. Matthew Passion") and twenty by Handel.

Among the conductors engaged for one season or more were Franz Lachner, Hans von Bülow, Franz Wüllner, Hermann Levi, Richard Strauss, Felix Mottl and the gifted musician now in command,

Bruno Walter. The guest conductors were Fritz Steinbach, Ernst von Schuch, Ossip Gabrilowitsch and Max Fiedler.

The patron saints of the Academy always have been and still are the three great Vienna masters, and it was a happy idea of Herr Walter to express homage to them by selecting this program for the one thousandth concert: Haydn, Symphony in D (edition B. & H., No. 2), the Mozart Symphony in G Minor and Beethoven's Second.

Notwithstanding the war, the Academy's subscription list is as large as ever, and the concert was entirely sold out a week in advance.

* * *

If there are any theologians among the readers of this journal I should like to ask what chance, in their opinion, has a music critic or the correspondent of a musical paper of going to heaven. Pray, Messrs. Ecclesiastics, do not think that this question is put in a spirit of levity or mockery. About half an hour after writing the preceding paragraphs I heard a not very loud explosion and opening the window saw a flying machine, the whizzing of which indicated that its elevation above the earth was much less than is ordinarily the case. Now, if you have ever listened to Strauss's "Heldenleben" or any composition by Arnold Schönberg, or lived in a New York house with the rumble and the thunder of the elevated on one side or enjoyed an old-fashioned Fourth of July your nerves and your ears are likely to become accustomed to any sounds whatever. But this morning when I heard that it was an enemies' flyer who had thrown the bombs, my thoughts turned heavenward, and hence the above anxious inquiry. Should any learned doctor of theology give the subject his attention, let him consider the mitigating circumstances that while at operas and concerts the writer has enjoyed much, he has also suffered much.

Having interrupted the run of "Parsifal"—not to be resumed for another year—the Hofoper has had time to rehearse and produce in a very creditable manner Weber's "Euryanthe." It had not been heard here for a great many years, and as was the case, I believe, at the Metropolitan, it failed to impress the majority of opera-goers. Needless to say that the score contains many inspired pages, but even they fail to lighten the impenetrable gloom and the unrelieved dullness of the story. The student, on the other hand, finds his account in discovering frequently how enormously Wagner was influenced by Weber. What a field for speculation is opened by the suggestion: How would Wagner's genius have been formed and developed had he not had the older master as a *vorbild*?

* * *

Among the numerous occurrences in the concert room since the beginning of the season a few stand out prominently. In his recital, the entire proceeds of which were devoted to charitable purposes, Paul Bender again showed that supreme artistry which makes him an ideal interpreter of the *lied*. Another ever-welcome artist in this field is the Hungarian contralto, Ilka K. Durigo, whose selections included a number of songs by the Swiss composer, Othmar Schoeck, which revealed considerable melodic charm. A setting of Herman Hesse's "I, Too, Was in Ravenna," translated the significance and spirit of the poem into tones of haunting beauty.

Among the piano recitals that of Arthur Schnabel afforded, on the whole, the greatest pleasure. He is ill-advised, however, in attempting the Chopin B Minor Sonata, which is so palpably foreign to his style and his temperament. As an interpreter of the classics, particularly Bach, Mozart and Beethoven, the best features of his playing—breadth, clarity and repose—invariably make their appeal. And excellent in every

way also was his performance of Liszt's "Tragic" Sonata.

Heinrich Hensel's recital was notable in that it included a group of songs by Liszt, most of which are, for some unaccountable reason, neglected by present-day singers. His best results were achieved in "The Three Gypsies," which was sung with real dramatic intensity. When the Hamburg tenor again visits Munich I hope to hear him on the operatic stage, for as a *lieder* singer his work is very unequal. On this occasion he had the co-operation of Josef Pembauer, who is one of the master pianists of our time.

JACQUES MAYER.

PROVIDENCE JOINT RECITAL

Elsie Baker and Werrenrath Heard by Enthusiastic Audience

PROVIDENCE, R. I., Jan. 12.—Miss Elsie Baker, contralto, and Reinald Werrenrath, baritone, appeared Sunday evening, Jan. 7, in the MacLean and Baker series of concerts at the Strand. Both vocalists scored an artistic success and that their singing made a strong appeal was shown by the numerous encores given. In the "Pagliacci" Prologue Mr. Werrenrath rose to the opportunities for vocal brilliance and stirred his hearers. Harry Spier played most of his fine accompaniments without a score.

At Fay's Theater on the same evening a packed house heard a miscellaneous musical program. Lee Fung Foo, a Chinese baritone, proved a pleasing vocal novelty.

On the morning of Jan. 11 the Chamade Club held an interesting musical, at which was given a program of old and modern French music. In the evening, in Memorial Hall, Inez Harrison, mezzo-soprano, gave a successful song recital. In her all-American program she was assisted by Edith Soden, cellist, of Boston and Eleanor Sprot Deal, pianist, of this city. A. P.

A musical farce, just performed in Edinburgh, is called "Oh, Caesar," and is by Max Pemberton and A. M. Thompson, with music by Nat Ayer and Arthur Wood. Leading figures are *Caesar* and *Poppoea*, and the funniest scene is in the Coliseum.

Emma Loeffler, soprano, of Pittsburgh, was married on Jan. 17 to Charles Zaruba.

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Difficulty of Combatting "Dead-Headitis," an Incurable Disease of the Ticket-Grafting Brigade—If Once Admitted Free, the Pass-Grafter Is Forever Spoiled as a Paying Patron

THERE is no place of amusement in New York where the management is more courteous toward those with legitimate claims to free admission than the Metropolitan Opera House, yet it is a somewhat paradoxical fact that no theater along Broadway is so beset by the dead-head nuisance. The big temple of opera has a door list of those who for one reason or other are recognized as being entitled to enter gratis, and the press representative, William J. Guard, is always most considerate in honoring requests for admission coming from those who are in any way affiliated with the newspapers and magazines. In spite of these courtesies, however, the members of the Metropolitan staff are pestered constantly by pass-grafters.

In the business staff of the Metropolitan there is one man to whom is delegated the unpleasant and patience-trying duty of standing as a buffer between the management and the dead beats—that is to say, the deadheads of the pass-grafting squad. This man is Ernst Henkel, who may be called the Cerberus at the portals of the opera house. It is he to whom the applicants for free seats are directed by the doormen.

An Operatic Bread Line

Even the patience of Job would be sorely tried by the ordeal of having to listen to the fairy tales spun for Mr. Henkel by the hordes of quasi-mendicants who ask for musical sustenance at this operatic bread line. With an intuition born of long experience in diagnosing the claims of deadheads, Mr. Henkel is able to separate the wheat from the chaff, and he refuses the requests of those who he decides are lying—the number of which is lamentably large. If now and then Mr. Henkel is unable to refrain from showing his indignation at the presumption of the impostors, who can blame him? Indeed, one may feel that a show of irritation is necessary as a means of discouraging the practice of ticket grafting—though even this generally fails to act as a deterrent.

Behind the exterior of his sometimes forbidding demeanor at the Metropolitan's gates, Mr. Henkel is a man of habitual geniality, according to the testimony of those behind the scenes at the opera house. The individuals who ruffle his calm temper are of all sorts; but, in particular, those who have had anything to do with singing seem to think they are privileged to hear opera free—former singers in fourth-rate opera companies, erstwhile valets of opera stars, indigent relatives of broken-down prima donnas, and what not. Each of these trumps up some touching plea—generally spurious—upon the genuineness of which Mr. Henkel must pass judgment.

As to the general proposition of "passing" people into operatic performances, one might naturally suppose that such initiating of them into the joy of hearing grand opera would result in making

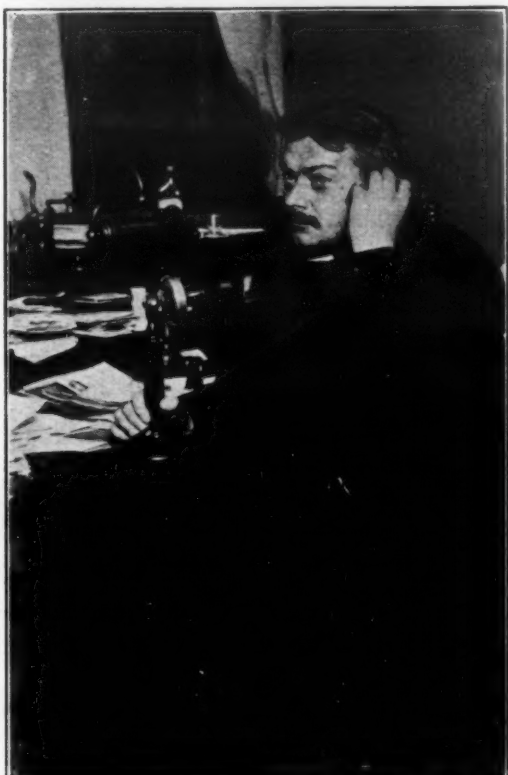


Photo by Bain News Service

Ernst Henkel of the Metropolitan Business Staff. One of His Duties Is to Act as a Cerberus at the Portals of the Opera House

such persons constant patrons of the opera house. Instead, it has been found that when once you give a man a pass to the opera, you are liable to spoil him forever as a paying patron. He is likely to expect to enter on a pass for the rest of his life. In other words, you have infected him with the germs of an incurable disease, "dead-headitis."

Spurn Cheap Seats

It has further been established that although a man who was paying for his own opera seats was quite satisfied with those at \$1.50 or \$2, as soon as he joined the ranks of the free ticket squad nothing less than a \$6 seat would content him.

It is known that at the Metropolitan there are a few seats on the side of the balconies where the view of the stage is not quite as satisfactory as one would wish. Now, it is seldom that any complaint is made to the management by the persons who have bought seats which they find to be in those sections, yet if such tickets are given away, the recipients of the Metropolitan's bounty

frequently come scurrying downstairs to protest because they have been handed "such terrible seats." Again, in the boxes there are allotted one or two seats more than the box will hold with entire comfort. Once more observe the contrast: Hardly ever is there any objection raised by persons who hold box tickets that have been bought and who find the best points of vantage already occupied, yet when the box is split up and given away the belated holders of seats therein often raise an awful hullabaloo if they find the front of the box pre-empted.

How the Disease Grows

Another symptom of dead-headitis is the tendency of such people, when once they have been admitted free, to come back the next time with the plea, "May I take my friend in with me?" Frequently a representative of the management has taken occasion to inform these brazen ones that it is a great courtesy for them to be admitted to the performances at all and that they should not presume upon such hospitality. Also, the herd of dead-heads seems to delight in swarming about the opera house on important evenings such as those of the premières of new operas, just when the house is already crowded to its utmost. It is no wonder that on these occasions those to whom the prospective pass-grafters would make application seek the shelter of the storm cellar, as it were, so as to dodge the onslaught of these "pests of the opera house."

K. S. C.

DAMROSCH REGALES THE CAPITAL WITH WAGNER

Claussen, Symphony Soloist, Delayed by Train, Almost Misses Concert in Washington

WASHINGTON, D. C., Jan. 10.—At the second of the series of concerts being presented by the New York Symphony, Walter Damrosch, conductor, under the local management of T. Arthur Smith, an all-Wagner program was offered. Mme. Julia Claussen was the soloist, but owing to a train delay did not arrive until the concert was almost over, during which time Mr. Damrosch interpolated the Prelude of "Lohengrin" and rearranged the program.

It was about six o'clock when Mme. Claussen came upon the stage to sing Brünnhilde's Immolation from "Götterdämmerung" and when Mr. Damrosch announced that *Kundry's* Wooing from "Parsifal," another of Mme. Claussen's numbers, was being omitted on account of the lateness of the hour, the audience made open protest in speech and applause, so the "Parsifal" number was retained.

Mme. Claussen captivated the audience with the richness of her voice, its flexibility and power. The orchestra interpreted Wagner with truly artistic effect.

W. H.

WON FEDERATION CONTESTS

Victors in Four States Announced by Musical Clubs

The nation-wide contest for young professional musicians held by the National Federation of Musical Clubs is now in full swing in a number of States. Mrs. Edith Ayres McCullough, soprano, pupil of Florence Magnus, won first place in two eliminating contests in Chicago. Arthur Kraeckman, baritone, was a close second. Frank Manheimer of Chicago, pupil of Rudolf Reuter, won first place in the piano contest. In Indianapolis recently the successful contestants were: Piano, Mildred Schalk of Richmond, Ind., a pupil of Oliver Willard Purvee of Indianapolis; in voice, Josephine Decker of South Bend, a pupil of Mrs. Sybil Sammis MacDermid of Chicago.

Edwin Johnson, baritone, pupil of L. B. Canterbury of Davenport, Iowa, won the voice contest in Iowa. The piano contest was won by Ella Bear, instructor of piano in the Drake Conservatory of Music, Des Moines. Miss Eitner, violinist, of Omaha, was the successful one in the Nebraska contest. The piano honors were carried off by Genevieve Rose, a student at the University School of Music at Lincoln, and for five years a pupil of Hazel G. Kinsella. All of these contestants will compete in district contests.

The Zoellner String Quartet gave a program Jan. 3 at a luncheon-musical given by Mrs. Oliver A. Wright at Shreveport, La.

A notation system which would revolutionize music writing has been devised by Robert B. Robinson of Kansas City, Mo.

SINGS THE SONGS OF ZUNI INDIANS

Enid Watkins' Recital Possesses Unique Feature—A Performance in Costume

Enid Watkins, a young soprano who has made a careful study of the songs, dances and ceremonials of the Zuni tribe of American Indians in Arizona and New Mexico, gave an interesting recital of these songs in appropriate and authentic costumes at the Punch and Judy Theater, New York, on Jan. 10. Miss Watkins was assisted by Mildred Dilling, harpist, and Constance Piper, pianist.

Miss Watkins began her program with Irish songs of County Donegal and County Antrim and several by Tom Moore in the costume of an Irish lassie. She has a light soprano voice of pleasing quality and sings sympathetically. Chief interest centered in the chants of the Zuni Indian Sun Worshippers, arranged and transcribed for piano from the original melodies by Carlos Troyer. These plaintive, mellow tunes, of almost barbaric simplicity, had decided appeal for an audience that made up in friendliness for what it lacked in numbers.

The titles of some of these chants may give some idea of their content and spirit. There is the chant of the Sun-priests as they march to the council chamber; the foretelling of the coming of Montezuma; the Lover's Wooing (a dramatic ballad); a lullaby, a song of thanksgiving, Rain Dance and the Corn Planting Ceremony. Miss Watkins gave them with authority and an intimate knowledge of their spirit.

Miss Dilling played numbers by Bach, Massenet, Gluck, Debussy, Cady, Hasselmans and H. Renie. The harpist received an ovation for her extremely musicianly and delicate playing and gave several encores. Her accompaniments for Miss Watkins also deserve a word of praise. Constance Piper (playing behind the scenes) gave the singer splendid support.

H. B.

CITIZENSHIP FOR McCORMACK

Famous Irish Tenor to Become a Naturalized American

John McCormack, the noted Irish tenor, has announced his intention of becoming an American citizen, according to a report of the Naturalization Bureau in Philadelphia.

The singer and his wife visited the bureau, where he renounced his allegiance to King George of England. Mrs. McCormack had to assist him in answering the necessary technical questions.

The declaration revealed the following facts: "John McCormack, vocalist, born in Athlone, Ireland, June 14, 1884, aged thirty-two years. Residence, Ritz-Carlton Hotel. Arrived in this country at the port of New York, April 23, 1904. Height 5 feet, 10 inches; weight, 220 pounds; complexion, dark."

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MISS HELEN LOVE, Secretary, 1 West 34th Street, New York

NEW CONCERTO BY SCHELLING PERFORMED

Hofmann Also Introduces Novelty
in Philadelphia Orchestra's
New York Concert

PHILADELPHIA SYMPHONY ORCHESTRA. Leopold Stokowski, conductor. Concert, Carnegie Hall, afternoon, Jan. 11. Soloists, Josef Hofmann, pianist; Fritz Kreisler, violinist. The program:

Variations on a Haydn Theme, Brahms; "Chromaticon," Michel Dvorsky; Concerto for Violin and Orchestra, Ernest Schelling; "Le Poème Divin," Scriabine.

To the enterprising Friends of Music, New York seekers after latter-day musical sensations owe numerous favors. In the last few years the society has brought to a hearing several extraordinary creations that otherwise would probably have remained unplayed for many years, if not altogether. In particular, Schönberg and Mahler have profited by this solicitude, and if the "Kammersymphonie" and the "Symphony of a Thousand" left no trail of affectionate recollections, they represented achievements more or less positive and historic. The Friends of Music exemplified the modernistic phase of their policy along elaborate lines again last week by importing once more the Philadelphia Orchestra, for which they entertain a particular liking and, with the aid of Fritz Kreisler and Josef Hofmann, introducing two new works of large dimensions and a third, which if not unknown here is not precisely familiar. A large and brilliant audience manifested a fair amount of interest in the afternoon's business.

The concert began with a performance of Brahms's only partly interesting *Variations on Haydn's "Chorale St. Anthony"*—needlessly enough, for the

program was long enough without them.

The novelties began with Dvorsky's "Chromaticon." Mr. Hofmann, who seems to be the only living soul knowing anything about its enigmatic composer, had given the first American performance of the work with the Cincinnati Orchestra last November. At the time there were given out a few vital statistics about Dvorsky, intended to refute the widely prevalent notion that he is merely the *alter ego* of the esteemed pianist. He was said to come from Pau, in the Midi, to be twenty-six years old, to have studied, on account of his parents' impecuniousness by himself save for some instruction in piano and composition with a Paris teacher, Gustave Grainier, also a properly obscure personage. Dvorsky is now "in delicate health and living in the Spanish watering place of San Sebastian," from which retirement he seems never to emerge. Somehow or other his compositions came to the notice of Mr. Hofmann, who has had some of his little piano pieces published and often plays them. So much for the official version, which nobody has so far categorically disproved!

The "Chromaticon" is described as the first of his two piano concertos. The program last week termed it a "symphonic duologue for piano and orchestra." It is called "Chromaticon" for the very subtle reason that its main theme includes two chromatic intervals. It is in one movement. The chromaticism of the work is by no means a feature so conspicuous as to necessitate its special designation, nor does the pianist have the chance to reap much individual glory.

Of serious importance the production is decidedly not. A pungent, rhapsodic affair, of vigorous movement and acute rhythms, it proves its composer a modernistic eclectic with a sardonic manner and a close acquaintance with Strauss, Debussy, Dukas, the Stravinsky of "Petrouchka" and the Liszt of the "Faust" Symphony and the "Totentanz." There are whole-tone scales, sputtering stopped trumpets, whirligig wood-wind

effects; also a fugato and some other classic devices. The whole has a kind of banal, *fin-de-siècle* effectiveness but little beyond this, excepting the merit of terseness. Mr. Hofmann played the piano part impetuously and the orchestra backed him in lively fashion.

Ernest Schelling's new Violin Concerto showed itself a more profitable venture. Naturally the composer had the inestimable advantage of a peerless interpreter, who had also accorded him the benefit of his advice in designing the solo part, with a view to its idiomatic fluency. Yet as a creative effort it falls rather short of the level attained by Mr. Schelling in his ingenious orchestral variations heard last year. The engaging and poetic quality of certain of the melodic ideas suffers violence by the overspiced character of the harmony and orchestration. There is too often a disturbing lack of conformity between the basic thought and its investiture. The most engrossing sections will be found in the slow division, which is poetically conceived, and the finale, Spanish in nature and abounding in rhythmic surprises. Mr. Kreisler played the work with his fullest enthusiasm and pleni-

tude of art and stimulated the most prolonged applause of the concert.

It must be regretted that, instead of Scriabine's early written "Divine Poem," Mr. Stokowski did not bring out such a thing as Stravinsky's "Sacre du Printemps," which, in view of its composer's unquestionable genius, is eagerly awaited here. Safonoff produced the "Divine Poem" here ten years ago when Scriabine visited the country. It is no better now than it was then, and it excites even less interest. A long-winded, stupid, commonplace compound of sickly sweetish phrases, it is absurdly overscored, bombastic, noisy and reminiscent. Beyond question the Scriabine of the "Prometheus" was a vastly more striking and significant individual than the early and garrulous copyist of Wagner, Tchaikowsky and Chopin.

The Philadelphians gave a very strenuous performance of this tiresome and difficult music and met due recognition. Mr. Stokowski conducted without a score. H. F. P.

The Lyra Society, of Meriden, Conn., has elected P. C. Von Hauschild, Fred Frobel and P. E. Weisleder as officers.

ERNEST SCHELLING

AMERICA'S OWN MASTER PIANIST

After his recital on Dec. 26
The New York "Times" said:

"THE most notable event of the holiday concert season was the return of Ernest Schelling, who gave his first recital in Carnegie Hall yesterday afternoon. Mr. Schelling's program was of remarkable interest. Beethoven's Sonata, Op. III, with which he began, is a piece that he has played here before, and in which he has shown his finest powers as an artist. It is a performance that in itself rightfully puts him among the foremost pianists of the present day. . . ."

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Ernst Kunwald, conductor. Concert,
Æolian Hall, evening, Jan. 9. The pro-
gram:

Overture "Meistersinger," Wagner;
Symphony No. 6, "Pastorale," Beetho-
ven; "Sinfonia Domestica," Strauss.

New York music-lovers are signally hospitable to visiting orchestras, sometimes with good reason, sometimes without it. The tribute of enthusiasm and patronage accorded the Boston Symphony is traditional, but then the Bostonians are a fixed New York institution rather than casual visitors. When, however, at one time or another Philadelphia, Chicago and Minneapolis have sent their orchestras hitherward, extreme cordiality has ever been the keynote of the reception tendered them. And last week the Cincinnati organization met with a greeting, the fervor of which reached the pitch of tumult at the close of the evening. The large gathering remained in its places almost to a man, cheering and applauding and recalling Dr. Kunwald again and again to the platform. Few heartier demonstrations have occurred in Carnegie Hall this winter.

It was largely deserved, this ovation, and as much the product of unmistakable pleasure as an expression of native courtesy. The Cincinnatians constitute an excellent orchestra and their performance of the three works on the program commended itself by considerably meritorious qualities. Opinions, it may be admitted, were at variance over details and over certain traits of Dr. Kunwald's methods and accomplishments, but in most cases they reduced themselves to very fine distinctions. On the whole, the band is a solidified and well-balanced body, its choirs admirably composed at their best. Homogeneity and brilliance characterize the string tone, mellowness the woodwind (even if some of us might not feel as disposed to admire the first oboe as unreservedly as did some others), and notable sonority the brass. In execution one generally remarked cohesiveness and precision, together with a careful regard for pitch; also, unfailing responsiveness to Dr. Kunwald's wish and a capacity for delicate effect as well as for broad outlines and virile climax.

Dr. Kunwald himself is not an absolute stranger here. Before Safonoff's time he made a single guest appearance at the helm of the Philharmonic. He would seem to have grown in the interim. Last week he showed himself a person of



Ernst Kunwald, Conductor of the Cincinnati Symphony Orchestra

sharply defined intentions, of keenly dominant authority and closely reasoned effects of musical exposition. Military in manner from his bow to his precise and exigent beat he impressed us less by a subtly imaginative individuality or poetic penetration than by the unwavering succinctness of his interpretative plan and highly analytic unfoldments. His readings proceed in the light in strong contrasts and carefully organized *rubatos*. He gave the "Meistersinger" Overture with large sweep and weighty emphasis, but missed the passion and poetry of the lyrical themes by the slowness of pace at which he enunciated them. Dr. Kunwald has his own ideas about the Beethoven symphony. There were some unusual and not entirely felicitous devices of *rubato* in the first movement. He did not drag the brook scene, and so saved it from the languid monotony that so often invests it. The peasants' dance, the storm and the final variations were admirable, particularly the first named, which has seldom been done here more interestingly.

Strauss's "Sinfonia Domestica" is, in a way, simpler to carry out effectively than a Beethoven symphony. Its flatulencies, its sentimentalities, its volubility and lavish extravagance of orchestral means easily overwhelm the senses. The Cincinnati players disposed of it last week, with surpassing technical virtuosity and great vitality and exuberance. Beyond question, it afforded the most complete satisfaction of the evening in point of performance and the players richly earned the applause it evoked. The flight of ten years has so greatly mollified the erstwhile audacity of the work that beside it the boisterous comic passages of "Rosenkavalier" seem savage. But time in so doing has not lent a higher eloquence to its pages of bombastic inflation nor distilled from the verbose sentimen-

tality of the love scene a significance beyond what it has ever shown itself to possess. H. F. P.

MURIEL SYMONDS HEARD

English Soprano Pleases Norfolk Audi-
ence—Max Jacobs Plays

NORFOLK, CONN., Jan. 13.—In the first of three concerts at the Village Hall, Norfolk, Conn., on Jan. 11, Muriel Symonds, the English soprano, who made her New York debut in recital a short time ago, and Max Jacobs, violinist and conductor, appeared.

Miss Symonds was heard in numbers by Scarlatti, Haydn, Grieg, Roger Quilter and Woodman and received an ovation after each group. She gave several encores. With excellent understanding and great charm she sang the lighter numbers, especially Grieg's "Lauf der Welt," and transmitted faultlessly the spirit of each song.

Mr. Jacobs played with great spirit and good musicianship and he, too, was cordially received. Bernardine Kieckhoefer played sympathetic accompaniments for both artists.

Zimbalist Wins Instant Favor in His
Holyoke (Mass.) Recital

HOLYOKE, MASS., Jan. 14.—One of the finest concerts in the excellent series being given under the direction of the local board of trade, was heard last Tuesday evening, when Efram Zimbalist, the violinist, gave a recital in the high school. Mr. Zimbalist's tone was of surpassing beauty and captivated instantly the large gathering. The ornate but brilliant Paganini Concerto was dazzlingly played. Mr. Zimbalist was stormily applauded and granted encores. His accompanist, Samuel Chotzinoff, was highly efficient. W. E. C.

Enjoy Bauer-Gabrilowitsch Recital at
Smith College

NORTHAMPTON, MASS., Jan. 11.—John M. Greene Hall of Smith College was thronged last evening for the awaited two-piano recital of Harold Bauer and Ossip Gabrilowitsch. It is safe to say that none in this large gathering experienced the slightest disappointment after hearing these consummate artists play a program of works by Schumann, Reinecke, Mozart, Saint-Saëns, Arensky, Chabrier and Schubert. Indeed, the audience fairly clamored for extras and was delighted to have the final number repeated. W. E. C.

Olive Nevin, the young soprano, has returned to New York from an extended stay in Pittsburgh, where she was soloist during December at the Shadyside Presbyterian Church. She sang before the Wellesley Club of Pittsburgh at the William Penn Hotel. Next September Miss Nevin is to sing at Lockport, N. Y., offering a number of songs by the late Ethelbert Nevin, who was a cousin of the soprano.

MME. ZEISLER IN HER MOST INSPIRED VEIN

Pianist's New York Hearers
Moved to Demonstrations
of Ecstatic Admiration

FANNIE BLOOMFIELD ZEISLER, pianist.
Recital, Carnegie Hall, afternoon, Jan. 13.
The program:

Andante in F; Sonata, Op. 31, No. 3, Beethoven; "Wedding March and Elfin Dance," from the "Midsummer Night's Dream," Mendelssohn-Liszt; Scherzo Op. 31; Etude, Op. 10, No. 7; Valse, Op. 70, No. 1; Polonaise, Op. 53, Chopin; "Liebestraum," "Mephisto" waltz, Liszt.

The great American pianist was in her most inspired vein and played with more exquisite, pearly beauty than in several years. Her consummate and individual art, so rich in feminine charm, so varied and at all times so sympathetic and appealing, never seemed more vital in every phase than it does now, while her dynamic nervous energy, which has so frequently led her into rhythmic aberrations, betrayed her into no such excesses last Saturday. Her hearers found no end of incentive to delight and applauded her without stint. Such playing constitutes a wonderful object lesson to the younger generation of pianists.

Mme. Zeisler's performance of the Beethoven sonata commended itself as a model of lucidity and consistent loveliness of musical feeling. The utmost clarity of articulation, beauty of tone and delicacy of coloring distinguished every phrase. And in the Liszt transcription of Mendelssohn's "Wedding March and Elfin Dance" she accomplished one of the most impressive feats of virtuosity heard in New York this winter. The march offered her occasion to show the effects of ringing sonority of which she is capable. The dancing scherzo was as of gossamer and moonbeams.

The remainder of the recital maintained the level of the first part and Mme. Zeisler's hearers had every reason more than ever to regret that she confines herself to a single New York recital each season. H. F. P.

Name Study Club for MacDowell in
Troy, Ala.

TROY, ALA., Jan. 9.—In this little city has been organized a MacDowell Music Club in honor of our beloved American composer, Edward MacDowell. The object of the club is to study American music. The first five months are devoted to the study of the life and works of MacDowell. The following are the members: Mrs. W. L. Davids, Mrs. Eugene Murphree, Mrs. James Wiley, Mrs. V. P. McKinley, Mrs. Fred Jernigan, Mrs. Walter Walters, Mrs. Leo Bashinsky, Mrs. B. M. Talbot, Jr., Mrs. C. B. Goldthwaite, Jr., Mary Wood, Lillian Brantley, Annette Murphree.

Vladimir DUBINSKY'S Success

Noted 'Cellist appears in Recital at the Princess
Theatre, New York, on Jan. 7th.

A player of dignified purpose in his art, and one musically accomplished. He played with a tone that was large and of good quality, a fluent technique and abundant feeling.—*New York Sun*.

Mr. Dubinsky is a performer of merit, and plays as well as some rival 'cellists who come with greater heralding.—*New York World*.

Mr. Dubinsky played a rich and difficult program, and won enormous success with his audience, due to the solid as well as brilliant attributes of the 'cellist. He draws a large tone; his sound conception, his avoidance of sentimentality, and his virtuosic technique stamp him as an eminent artist.—*New Yorker Staats-Zeitung*. (Translation.)

Vladimir Dubinsky, a talented 'cellist, gave a recital at the Princess Theatre. It was well attended, and his numbers, which included Davidoff's concerto No. 4, a suite by Bach, etc., were enthusiastically applauded.—*New York Herald*.

Mr. Dubinsky, a big man, handled his 'cello with an ease that was appreciated by the musicians in the house.—*New York Times*.

Mr. Dubinsky afforded ample proof of his sound musicianship and his ability to cope successfully with artists in his particular field.—*Musical America*.

Mr. Dubinsky's big, broad, warm tone and all-embracing technique was evident to any listener. He displayed an impeccable intonation and a technique which surmounted all difficulties.—*Musical Courier*.

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BOSTON NEW YORK

AN ARTIST OF UNUSUAL GIFTS, SAYS H. E. KREHBIEL, OF

CHARLES COOPER

PIANIST

FIRST CHICAGO RECITAL, PLAYHOUSE, Sunday Afternoon, Feb. 4th, at 3 P. M.

DIRECTION, MAURICE AND GORDON FULCHER

8 West 40th Street, NEW YORK

DR. MUCK PRESENTS A SIBELIUS NOVELTY

Notable Symphony Concert,
with Spalding Soloist—New
Bloch Quartet Heard

Bureau of Musical America,
120 Boylston Street,
Boston, Jan. 14, 1917.

SIBELIUS and Bloch have been represented here this week in new music. How curiously the seers of Helsingfors and of Geneva resemble each other! Both are fearless, resolute individualists; yet both write out of a more primal, elemental impulse than individual experience merely. Both sense a deeper expression of poetic truth, one more racial, universal. The Finn reflects a national consciousness, particularly in two of these novelties, while Bloch, the Swiss, writing with compelling inspiration, plainly discloses evidences of the Jewish blood in his veins.

Sibelius's three pieces produced by Dr. Muck at the Symphony concerts of Friday and Saturday (Jan. 12 and 13) and all of them heard for the first time in Boston were: "Pohyola's Daughter," Symphonic Fantasia, Op. 49; "The Oceanides" ("Aallottaret"), tone poem Op. 73; "Night-Rise and Sunrise," Symphonic Poem, Op. 55. The first alone has a stated program. In the score appear verses in German which have to do with a tale from the Finnish epic, the "Kale-

vala." *Väinämöinen*, the son of the wind and the Virgin of the air, a hero presumably of years beyond such folly, beholds *Pohyola's* daughter seated upon the rainbow, spinning, and is entranced. She coquettes with his entreaties to come down, at length consenting to share his sledge with him, if he will make a boat out of her spindle, and reveal to her the secret of his power. He tries in vain. The spell of his magic is broken. Wounded by his axe, he goes his way alone.

"The Oceanides," written at the invitation of Carl Stoeckel of Norfolk, Conn., was played for the first time in June, 1914, at a concert of the Litchfield County Choral Union, the composer conducting this as other music by him. "Aallottaret" are the sea nymphs of Finnish mythology. It is less of these sportive maidens than of the deep in which they dwell that the composer would tell us.

Frankly impressionistic, this score at its first hearing seemed engrossingly imaginative. The composer's thought is not developed through established formulas in thematic subjects or a tangible phraseology. There are the positive rhythmic ideas characteristic of Sibelius, and there are puissant dissonances as of great forces at war, but for the greater part the composer makes his effect through a remarkable use of color, both in harmonic grouping and resolutions, and in pungent, eloquent orchestral timbres. There is the strength of elemental nature in this music.

There are sharp dramatic contrasts in "Pohyola's Daughter," in the legend of that strange woman whom marriage turned into a harpy. The "Night-ride and

Sunrise" develops at tedious length the galloping figure of the ride, a long, hard ride, whoever the rider. The sunrise, sonorous and resplendent in the manner of the northern sun, was welcome to the night-riders. All three pieces were played with fine understanding and virtuosity by Dr. Muck and the orchestra.

Albert Spalding, the violinist, made his first appearance at the Symphony concerts in Boston as soloist. He played the Beethoven concerto with sincere musicianship, avoiding at all times the spectacular, as is his custom, but revealing artistic perception, style, tonal beauty and technical resource. He was warmly received, as well he should have been.

The Flonzaley Quartet made known the preceding Monday evening Ernest Bloch's new B-Major Quartet. This extraordinary, even epoch-marking composition is not for those who may find distasteful the records of the stressful drama of life upon a nervous temperament, of extreme, one might say, morbid, sensitivity, and a poignant imagination, which links up personal experience with a mood or vision that is universal. Technically or esthetically considered, Mr. Bloch's music invites more extensive discussion than is fitting at this time. He has employed four stringed instruments with an intimate skill and cunning in their resources, in color, in contrast, in individual and outstanding effects, in an idiom in ensemble which at times suggests wood winds, or an orchestral range of expression without violating the dynamic boundaries of the string quartet. Esthetically, he has written an individual document which unquestionably has called instrumental speech in the

chamber literature to a high office. His aims have been of the most serious, and his impressions are those of a great mind and heart to whom nothing is trivial, who records truth as he sees it with unshaken individuality and fearless conviction.

The gentlemen of the quartet played this music of cruel exactions with undaunted mastery and supreme eloquence. Messrs. Betti and Pochon gave a brilliant performance of Moor's new Suite, for two violins, music pleasantly stimulating in its decorative rather than in any deeply emotional character.

W. A.

Mexican Theorist Returns After Analyzing European Pedagogics

Eduardo Gariel, the Mexican theorist and author of a new system of harmony, arrived in New York on Jan. 14 from Spain. Mr. Gariel spent more than six months in Europe studying the pedagogic methods employed in the schools and conservatories of France, Italy, Spain and Switzerland. Foreign authorities were deeply impressed with Mr. Gariel's analysis of the theory of music and his book is being issued in French and Italian. Mr. Gariel was proffered a post at the Lausanne Conservatoire but refused. He returns shortly to Mexico City, where he will immediately take up his old duties at the head of the conservatory.

The Lotos Club of New York held its annual Yuletide banquet on Jan. 14. David Bispham sang "Danny Deever" and Frank Pollock and Mary Jordan were also on the program. Marie von Essen, draped in American flags, led the singing of the "Star Spangled Banner."

Anna Fitziu

PRIMA DONNA SOPRANO

Comments of the Havana Critics After Her Appearance in the Cuban Capital with the Bracale Opera Company:

DIARIO DE LA MARINA

ANNA FITZIU is a lyric soprano, possessing surpassing qualities. She has a voice of fine tone-color and knows how to sing very well. Her handsome and proud figure and her domination of the stage favor her and help her to make an impression from the first moment. She was very well adapted to her role and showed great discretion in the difficult scene with which the cavalcade begins.

EL DIA

ANNA FITZIU, debutante artist, charged with the role of *Isabeau*, showed in the first place full mastery of the character of the work and absolute understanding of her protagonist. A singer of splendid beauty, she impressed the audience favorably as soon as she appeared on the scene. Anna Fitziu is, moreover, an artist, very notable for the qualities of her voice, for the rare mystery with which she used it, and for the exquisite discernment of her expression. She is a perfect singer who could, in other works more comprehensible to the public, such as "Tosca," show up in all their splendor the brilliant, artistic gifts which she possesses.

ANNA FITZIU is an eminent soprano. In full possession of her magnificent and noticeable voice, she attained yesterday an immense height, as splendid singer, as talented actress, and

as woman of seductive beauty. She rapidly took possession of the attention of the audience, charming and captivating in all her expressions, and vanquishing with spirited assurance the difficulties of execution that *Isabeau* contains. Her voice, pure in tone, powerful and well schooled, produced particular pleasure in the aria, and in the passionate duet it succeeded in shaking the sensibilities of her hearers, who acclaimed the exquisite spirit of the artist with sonorous applause.

THE artist of the divine smile, as Mr. Marcos has called her in the columns of the "Heraldo de Cuba," captured last night the good will and the sympathy of all.

A superior singer. With a treasure in her throat and another treasure in her very beautiful face. When in the second act of "Isabeau" her sculptural figure, bare-foot, her long hair loose, appeared, draped in silk, there arose among the audience a general movement of admiration for the tal-

ented artist. A success from the very beginning that can have surprised few is that of Anna Fitziu in Havana. Since Lucrezia Bori, I know of no singer who made herself more sympathetic to all our society in one single night.

With the memory of this first function of the great lyric season will always remain associated the name of the celebrated artist who has known how to confirm so rapidly and surely the high fame which preceded her when she arrived in this city.

EL TRIUNFO

ANNA FITZIU, the soprano making her debut, seems to have been touched in the cradle by the magic wand of a kindly disposed fairy. Her imperial beauty attracts, subjugates and dominates.

Simply to see her is to be her spiritual prisoner. An irresistible current of sympathy flows from the artist to the spectator, who stays seduced and charmed before the power of such a splendid example of feminine beauty.

We will not say that her hair is as dark as a crow's wings, for it would be a shame to mention so ugly a bird when talking of so pretty a woman, even by way of contrast. We will say that the color of her hair is composed of essence of darkness. And we will add, and here ends the poetry, that her cheeks are made with the milk of lilies. The daughter of King Raimundo found in Anna Fitziu that which she has already been proclaimed by the learned critics of Italy, Spain and the United States, an unsurpassable creator. If the woman is handsome, the soprano is greater. Last night she was applauded violently at more than one occasion, and, more than the fine beauties of Mascagni's jewel, there was engraved in the minds of the audience the powerful charm of Anna Fitziu in her double aspect, the singer and the woman.

IN the cast there figured Anna Fitziu and Lazaro, the great tenor, our friend and favorite artist. The former showed her supreme beauty, enhanced by the splendors of a charming dress. As a singer she showed absolute mastery of her powers, which are noticeable. Her voice is powerful, pretty and firm in all its notes. Her temperament disavows North American origin, and she is free from faulty delivery, so common among English singers.

The public, delirious, stamped its approval of Fitziu and the young tenor.



Management: R. E. Johnston, Commercial Trust Building, 1451 B'way

New York City

THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Thirty-eighth Article: Operatic Festival in Rome, 1911

MY railroad trip from Vienna to Rome in May, 1911, was no joy ride.

It was my wish to witness the great ceremony of the unveiling of the *monumento nazionale*, the monument erected by the Italian people to Victor Emanuel II, the father of *Italia unita*, and incidentally, to enjoy the operatic festival which was supposed to mobilize all the

resources of musical Italy, forming one of the chief attractions of the celebration which marked the first half century of the existence of the united kingdom.

When Victor Emanuel II, this truly popular and democratic monarch, died in 1887, the deep and sincere mourning of the Italian nation gave birth to the idea of devoting

to his memory a monument of a grandeur such as the world had never seen before. The capitol where the whole tradition of ancient Rome was focused was chosen as the place for a national monument. A whole quarter of the Eternal City had to be changed and partly razed and a famous historical landmark, the unique Piazza Venezia, had to be altered in order to make sufficient room for the symbol of Italy's unity. The old Palazzo Torlonia, the artistic annex of the Palazzo di Venezia, the monasteries of Ara-coeli and of Saint Francis and twenty-eight private houses were condemned to disappear and whole streets had their aspects changed to make a place for the monument. Only the 2000-year-old tomb of Bibulus was allowed to remain in its place near the monument as a symbol of the continuation of *Roma antica in Roma moderna*.

But to return to my trip. All went well until we reached Ferrara. There was hardly a station of any importance that we passed that was not crowded with would-be passengers waiting for the trains that could not accommodate them. All this overflowing humanity knew only one goal: *Roma* and the *monumento*! An admirable, an imposing patriotism, but, alas very annoying for us who were seated in the overcrowded car like sardines in a box. Many passengers had even to stand in the compartments, and the farther south we went, the worse things grew. I had arranged to arrive at Rome twenty-four hours before the ceremony of the unveiling, but I was more than glad when my train, after the many and long delays, arrived in Italy's capital at five o'clock in the morning of the very day of the festivity, only a few hours before the unveiling.

The "Monumento Nazionale"

I found all Rome in excitement. The streets were so crowded that my modest brougham could hardly pass through the multitudes. There was no time left for washing away the dust of the royal Italian railroads or for breakfast, so I made up my mind to renounce all comfort, so badly needed after such a tiresome journey, and directed all my efforts towards reaching the Piazza Venezia in due time. The day was uncommonly gloomy. What had become of the deep blue Roman sky? It poured continually and everything appeared in a state of gray dejection. From the majestic cypresses of Monte Mario to the comely pine trees of the Villa Medici, from the laurel groves of the Janiculus to the imposing palms and many-colored giant cactuses of the Palatin, all was a symphony of gray.

I struggled hard to get to the Piazza Venezia and it took me more than an hour to go one mile and a half. They claimed that almost half a million of people were assembled on the Piazza and

in the adjacent streets, and more than thirty thousand of them had found their place on the base and the terraces of the monument itself, as only the equestrian statue of Italy's idol was waiting to be unveiled. What gigantic dimensions! Thirty-six workmen had their dinner in the interior of the bronze horse the day before the unveiling and eight people could have been accommodated in the head of this modern Trojan colossus.

When King Victor Emanuel III arrived with the Queen and his suite, the

It was imposing at first when these 6000 officers passed through the streets in interminable rows, but things became somewhat comical later and in the end decidedly tiresome. Wherever the long procession of the *sindaci* passed, as a gigantic serpent, all traffic had to be stopped for half an hour, and so they finally gave up their mass formation and attacked in groups.

These mayors at every opportunity displayed immense appetites, and, as they were invited guests at all official cere-



National Monument of King Victor Emanuel II in Rome. The Unveiling of the Statue of the King in 1911 Was Made the Occasion of an Elaborate Musical Festival

crowds greeted them with overwhelming enthusiasm. The weather was clearing gradually, and when Giovanni Giolitti, then minister president, began his dedication speech, the sun broke through the clouds, causing a fresh outburst of enthusiasm. I am sorry not to be allowed here to relate all the interesting scenes of unbounded patriotism I witnessed, but I shall never forget the impressive moment when all the vast throng started to sing the inspiring Mamei hymn, as the cloth that had hidden the statue fell and the new bronze, shining like glowing gold in the sun, became visible. Frantic ovations were paid the memory of the man who had united Italy and to the actual King and Queen, while the little Crown Prince, then eleven years old, formed the center of attention of the assembled senators and representatives. One after another these dignified statesmen and politicians took the charming boy into their arms and kissed him, and Queen Elena was wondering what had become of her boy.

Later when the King's guards and cuirassiers passed, to the sounds of the "Marcia Reale" ("The Royal March", Italy's national anthem) forming the escort for the royal carriage, there was a scene of patriotic excitement. One man threw his straw hat under the hoofs of the galloping horses, and was immediately imitated by hundreds of others who threw their hats into the air as an act of patriotic homage. The Roman haters are said to have highly appreciated this demonstration.

The "Sindaci"

A monster concert under the sapphire Roman sky, which took place the day after the unveiling, was spoiled for me by the *Sindaci*. *Sindaco* means mayor, and not less than 6000 out of the 8300 mayors of the municipalities of Italy had come to Rome in their official capacity to join in the celebration. These gentlemen formed such an impenetrable wall around the great stand that I was hardly able to hear one note of the concert.

monies, the Romans were seriously menaced by famine. The *sindaci* did not leave a place until the last crumb of bread and the last drop of wine and lemonade had disappeared, and I was constrained to smile over the naive fright of a little girl, seated at a table near mine, in front of the Café Aragno who urged her mother to hurry with the words: "O mother, please, order our ices very quick, otherwise the *sindaci* will come, and there will be nothing left for us." That little girl must have had sad experiences with the *sindaci*!

An Artistic Disappointment

I would be only too happy if I could tell my readers wonderful things about the musical treats which awaited me in Rome but a great disappointment was in store in this regard. Great promises had been made in relation to the national musical festival, but very little was realized. The idea of producing old Italian operas in a highly artistic way in the Quirino Theater had been abandoned altogether and the promised performances of old Italian instrumental masterpieces (beginning with Pergolesi) had met the same fate. Even the ambitious program of the operatic *stagione* in Rome's most famous opera house, the Costanzi, which was intended to give a survey of the whole development of the triumphant Italian operatic school, had been badly crippled, partly by the inability of the management, partly by the impossibility of securing the services of adequate artists. We know that almost all the celebrated Italian singers are generally engaged in other countries, as Italy is unable to compete with North and South America, with London, Russia and a few other places in the matter of salaries.

The first part of this ambitiously planned festival brought forth only seven different operas, selected not for their artistic or historical value but for business reasons, and when I arrived in Rome it had been agreed that the second part of the festival should comprise but two more operas, the first Italian performance of Puccini's "The Girl of the

Golden West" (the world's première of which had taken place only a few months before at our Metropolitan) and Verdi's "Falstaff," in addition to four performances of Verdi's "Requiem," all under the baton of Arturo Toscanini. The "Falstaff" performances were considered only because Antonio Scotti happened to be free, and I may relate right here that Scotti's inimitable impersonation of the fat knight was one of the greatest achievements of the festival. In the same performance Frances Alda scored a real hit in the rôle of young *Nannetta*.

The two most successful operas I had witnessed in the season's first part were Bellini's "Sonnambula" and Donizetti's "Don Pasquale," the first named with Alessandro Bonci, who was greatly admired. But how surprised was I to hear that the Russian ballet had been engaged to fill out an unexpected interval. What a funny contrast! An historical Italian opera festival and the ballet of the Czar!

If the performances were not all that could have been desired, the prices certainly were not low. The admission ticket alone, which has to be bought in Italy by all who want to enter the theater even if they have their box, orchestra or gallery seats, was put at five lire, and the orchestra seats cost twenty to thirty lire each, according to the location. The price of the orchestra stalls had been increased for all the performances of the "Girl" to thirty-five lire, so that forty lire or eight dollars had to be paid, taking into consideration the admission fee of five lire—considerably more than at our Metropolitan.

A Theater Scandal

Puccini's "Girl," which is now almost forgotten in Italy proved a real artistic and financial success at that time, so that twelve performances had to be given instead of the six announced. Enthusiasm was displayed at the first performance in a truly southern fashion. I was delighted to witness this public's honest and unsophisticated appreciation, the thunderous applause which burst forth not only from the galleries, but even from the orchestra and the boxes. It was so different from the aristocratic and reserved behavior of our Metropolitan Opera House audiences. Beginning with the scene when the camp's minstrel sings his touching song of nostalgia, practically every number was vociferously cheered. The pathetic and effective plot of the opera (Belasco's play was quite unknown in Italy until that time) interested the hearers immensely, and it struck me as a good joke when I overheard remarks after the first act to the effect that Puccini had written a "truly American" opera. The Roman performance decidedly lacked all American flavor, and I was highly amused in watching those Italo-Californian gold diggers, who reminded me rather of the Abruzzi than of the Sierra Nevadas.

I had the unique opportunity at the third performance of the "Girl" of witnessing a genuine Italian theater scandal, a pleasure I had had to forego for many years. The audience enthusiastically applauded Amedeo Bassi's rendition of the tenor romance of the last act and the galleries insisted on its repetition even after Toscanini had refused to grant it and went on with the performance. The crowd became wild and a few rowdies even tried to unscrew one of the red exit lamps with the apparent purpose of throwing it at the Maestro's head. The police interfered, however, and removed the too ardent music lovers.

The orchestra, under Toscanini's guidance, acquitted itself with the greatest efficiency. I admired especially the splendid singing tone of the violins and cellos. I thought of Hans Richter, who once addressed a German orchestra at a rehearsal of "Tristan and Isolde" with the words: "For heaven's sake, my friends! You play like married men who have lived to see their silver wedding—it seems that I, an old man, am the only *amoroso* here." The great leader would have found only *amorosi* in the Roman orchestra.

As to the singers, only one of them deserved the highest praise, the impersonator of *Sheriff Rance*, whose name is not quite unknown to our public—Pasquale Amato. He appeared as the only real star among his colleagues. It was a pity that Caruso, who was engaged for six performances, was prevented by an acute indisposition from keeping his engagement to sing *Johnson* and had to be replaced by Amedeo Bassi who did not do full justice to the rôle. As for *Minnie*, the *Girl* herself, Mme. Burzio was chosen among half a dozen contestants. Her greatest asset was a fine natural voice, her greatest faults an imperfect intonation and a tendency to exaggerate on the histrionic side of the character.

And my thoughts carried me back to the old yellow building on Broadway and Thirty-ninth Street . . . !

TACOMA CRITIC TELLS OF HIS SEARCH FOR RARE "RECORDS"

Experiences in Gathering Talking Machine Discs from Many Countries—New Vistas for Collectors Which Treasure Troves of the Old World Reveal

THE results of his search for rare phonographic art records are dealt with in interesting fashion by Oscar Thompson, music critic of the Tacoma Ledger, in the Seattle, Wash., Music and Musicians. He styles himself a "record enthusiast." Mr. Thompson says, in part:

"The trademark 'His Master's Voice,' familiar on the records of one of the leading American companies, is the trademark also of a dozen or so other companies, independent of each other and yet allied by trade agreements and interchange of patent rights, in all the leading countries of the world. Only one in a thousand American record 'fans' knows anything at all of the almost numberless records of these other companies, all using the same process and all turning out records of approximately the same mechanical merit, yet by different artists and of different music.

"To give record enthusiasts just a peep into this great treasure trove of foreign records is the purpose of this article, for the writer has not forgotten the thrill that came to him when these new vistas were opened to him, after he had about exhausted the possibilities of the records in the American catalogs.

"Perhaps this can be done the most easily by resort to the first person. I first heard of the Gramophone Co., Ltd., of London through a trade journal, and noted that it had issued some new records by Battistini, to my mind the greatest of all baritones. As I already had obtained all the Battistini records listed in America, I immediately made inquiries. I found it difficult to obtain

even a catalog of the English company because of trade agreements by which it kept out of the American field. But there is always a way, and soon I not only had the catalog of the English company but of the French Gramophone Company, which has two branches, one in Spain and one in France; the Italian National Gramophone Society, the German Gramophone Company, the Russian Gramophone Company, and the Dutch and Swedish branches. In them I found thousands of records by famous singers, instrumentalists, orchestras and chamber music organizations that have never been listed in any of the American catalogs. Also, I found listed many records that formerly were on sale in this country but had been withdrawn from the catalogs and were, supposedly, no longer obtainable anywhere.

Search for "Il Balen"

"As an instance of the latter, there is now being held for me in The Hague, Holland, a record of 'Il Balen,' by Campanari—the only satisfactory record of 'Il Balen' I have ever heard—that was originally recorded in this country but withdrawn from the Victor catalog years ago. After having searched this country vainly for even a second-hand copy that the owner would consent to sell, I found it listed in the catalog of the Holland company. A ban on exports of this character, however, had been imposed by Holland because of complications growing out of the world war, and I must wait until the great struggle ends before the record can be sent on to me. Admirers of the old Scotti record of the 'Eri Tu,' also originally recorded in this country, but no longer obtainable from the makers, will find it still listed in the catalogs of a half-dozen European companies.

"But the great vista opened to me was with respect to records never carried in this country and by noted singers that in

some instances never have sung on this side of the Atlantic. In the catalogs of all the European 'gramophone' companies are numerous records by Chaliapine, the 'Caruso of the basses.' They are magnificent, not only the records he has made of numbers from the standard operas, Italian and French, but from the wonderful operas of the Russian Nationalist school as well. Recently I was able to give a concert devoted entirely to Russian opera records that I had imported direct from Russia and the records that stirred the most comment were the Chaliapine records of numbers from 'Boris Godounoff,' 'Prince Igor,' 'Life for the Czar' and other operas of the Nationalist school. Smirnoff, Rosing and Sobinoff are great Russian tenors, whose records are unknown in this country but are in great number in the Russian catalog. Michailowa, the Russian soprano, has made many more records than the few that have been imported and placed in the American lists.

Orchestral and Chamber Music

"But an even more attractive vista for the record connoisseur is the one these foreign catalogs present in the way of orchestral and chamber music records. Famous symphonic organizations, notably the New Symphony Orchestra of London, the Berlin Philharmonic Orchestra, the orchestra of the Imperial opera, Petrograd, and others, under famous conductors, have made a large number of records. The Society of Chamber Music of Paris, a double quintet of strings and wind instruments, and several string quartets, including one made up of leading soloists of Paris, have recorded numbers of a character too little heard in this country.

"Under the baton of Nikisch, the Berlin Philharmonic Orchestra has made records of Beethoven's entire Fifth Symphony. Under Hertz, the same orchestra has made records of a large part of the score of 'Parsifal.' French and Russian symphonic orchestras have made dozens of records of compositions by out-of-the-way composers, and the New Symphony Orchestra of London, under Landon Ronald, has a record repertoire including most of the standard overtures, suites and not a few symphony movements.

"Personally, I found many of these records difficult to obtain. Because of the trade agreements, by which no one of the allied companies will sell into the

territory of any other, the companies themselves would not fill my orders.

Difficulties War Has Brought

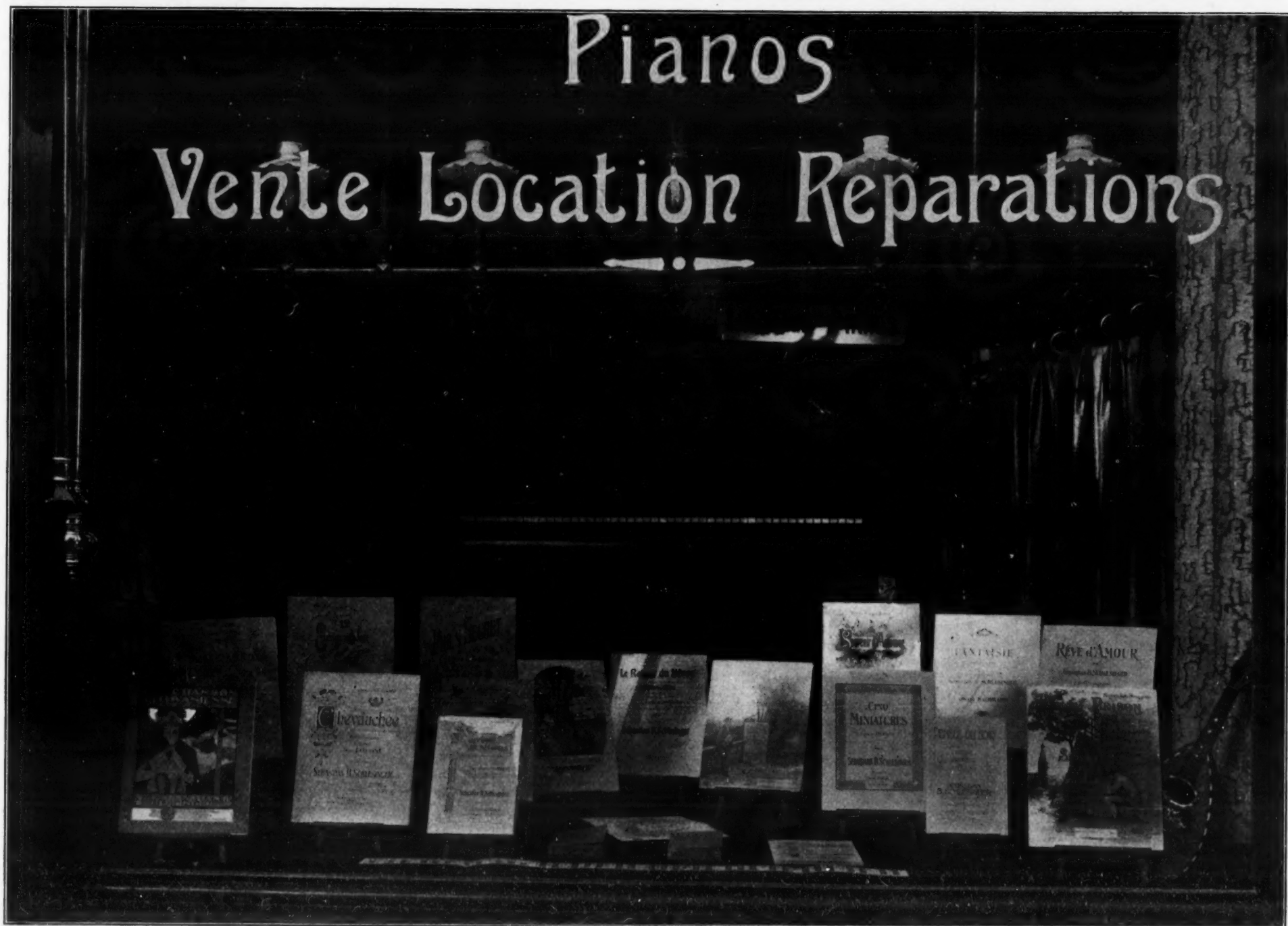
"I found it necessary to have someone in each of the countries make the purchase on the spot for me and then send the records on to America as private property. This meant many delays and considerable expense, as a 25 per cent duty is charged, and from those countries where there is no parcel post the cost of express is high. The war has added new difficulties. German records have been cut off altogether. Great Britain has recently sought to limit the sales of luxuries and also to conserve room in ships by putting embargoes on both imports and exports of musical instruments, including phonographs and records. Records from Scandinavia are held up by the British on suspicion that they are of German origin. The French factory stopped operations almost as soon as war was declared. Russian exports are very uncertain, as navigation is limited to a few months of the year at Archangel. Some records I wrote for more than a year ago are still waiting to get out of Russia, because of their twice having been held back at Archangel until it was too late to get a boat, and then being returned to the man who made the purchase for me.

"But, as is true with every art collector, obstacles and delays of this kind only serve to whet the interest and desire of the real record enthusiast. There is always something of a gamble in ordering these European records—they may or may not be up to standard, and they may or may not ever arrive—but the delights I have derived from the ones I have obtained, and the educative value I have found in them, have certainly left me no regrets."

A piano lecture-recital on "The Saint-Saëns Symphonic Works" was given by Charles Haubiel at Oklahoma City. Concerts were given in the High School Auditorium, under the auspices of the Sorosis Club, by the Havlicek Concert Company. Mr. Havlicek was aided by Malvina Enrich, pianist, and Edwin Swain, baritone.

David and Clara Mannes brought delight to a large audience assembled under the auspices of the People's Institute at the Commercial High School, Jan. 7, playing from Grieg, Beethoven, Gluck, Wagner, Schumann and others.

SOME OF SEBASTIAN B. SCHLESINGER'S COMPOSITIONS



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Advertisement

JAMES GODDARD TO TOUR IN CONCERTS AT OPERA'S CLOSE



James Goddard, the Giant Basso of the Chicago Opera, Standing Before Chicago's Municipal Christmas Tree

CHICAGO, Jan. 12.—Six feet five and a half inches from crown to heel, James Goddard is the giant of all the singers in the Chicago Opera Association. He towers above the tallest of his compeers as one of the more modern New York skyscrapers towers above the Flatiron Building. The Wagnerian operas have been sung in Chicago by large men, but of all these Jim Goddard is the largest. The accompanying photograph shows him standing before Chicago's municipal Christmas tree in Grant Park.

Goddard is an American through and through. Born and educated in this country, it was in Chicago that his friends discovered that he was vocally gifted above the common lot of singers, and, fittingly, it was to Chicago that he returned after studying in France and Italy. He is now the standard bass for the Wagnerian operas, and his impersonations this season in the "Ring" operas, besides *Ramfis* in "Aida," *King Heinrich* in "Lohengrin," and other rôles, have added to the esteem in which he is held by opera-goers. He will tour in concert this year with the Mutual Lyceum Bureau.

F. W.

Cadman Songs Played in Three Hotel Orchestra Programs

Successful compositions eventually find their way to the orchestras in our hotels in America and appear on their daily programs, and among American

compositions to reach this stage of popularity are Charles Wakefield Cadman's songs, "From the Land of the Sky-Blue Water" and "I Hear a Thrush at Eve." The publisher of these songs, the house of White-Smith in Boston, supplies the information that they have been played lately by the orchestras at the New Willard in Washington, the Bellevue-Stratford in Philadelphia and the Belvedere in Baltimore.

WARM TRIBUTE TO SOUSA

Organ of Musical Union Praises Bandmaster's Treatment of His Men

The *International Musician*, organ of the Musical Union, eulogizes John Philip Sousa, the man, in its latest issue, in an article devoted especially "to the many good turns" the famous bandmaster has done his men. Says the writer: "One of the oldest members of this organization (Sousa's Band) made a remark about Mr. Sousa that is, in our estimation, one of the most splendid tributes that could be paid to him as a man. It was during the engagement at the New York Hippodrome last season, and this party was asked if Mr. Sousa was always as polite and courteous as during rehearsals or on the concert platform. He replied: 'Mr. Sousa would make a request or pass the time of day to the most humble scrubwoman employed there in the same manner as he would speak to Mr. Dillingham, the manager.'"

"The United States is crowded with self-centered, egotistical, narrow-minded leaders, who not only have an exaggerated opinion of themselves, but also brow-beat and bully their men. Let this type note the reputation, standing, popularity and character of Mr. John Philip Sousa. This nearest, dearest and most widely known conductor in America today has found it possible to treat his most obscure members with the same respect as his most important soloist."

Edgar Schofield to Make Second Tour in Canada

Such was the popular favor with which Edgar Schofield was received on the recent tour of western Canada in support of Mme. Edvina, that a second tour of the western Canadian provinces in April is now being arranged for this splendid baritone. Mr. Schofield will be heard again in Edmonton, Calgary, Regina, Saskatoon, Moose Jaw and Winnipeg. Some of the concerts will be joint recitals with Emma Roberts, contralto, and John Powell, pianist. Miss Roberts and Mr. Schofield have been engaged for a joint recital as the opening event of the Springfield (Ohio) Choral Society's Festival on March 12.

Columbus Girl Soloist with Damrosch in Zanesville, Ohio

ZANESVILLE, OHIO, Jan. 12.—A capacity house greeted Walter Damrosch and the New York Symphony Orchestra at the Weller Theater Thursday night when they appeared here under the auspices of the Thursday Morning Music Club. With them appeared Helene Pugh of Columbus, Ohio, pianist. Miss Pugh played two movements from Tchaikowsky's Concerto for the piano in B Flat Minor with the orchestra.

H. W. J.

Organizer's Acumen Puts Opera Claque Upon a Business Basis



Photo by Bain News Service

Some Members of the Claque Which Operates at the Metropolitan Opera, "Snapped" in Front of the Opera House

WHERE is the opera-goer that remains oblivious of the existence of that noisome company—the claque? And yet, how many have actually envisaged these irrepressible gentlemen? The *New York Evening Sun* comments caustically upon the splendid physical condition of the claque at the Metropolitan Opera House this winter, tracing its abounding exuberance "to the presence here of a war refugee who was the founder of the first journeyman, hard-working, wooden-handed claque."

"He is slight," the *Sun* goes on to say, "dark eyed and a native of Warsaw, who was compelled to interrupt his studies in a college of medicine in Berlin to come over here. While in this city a few years ago the idea of forming a claque at the Metropolitan Opera House was suggested to him when a famous Russian opera singer came here, made a complete fiasco and could find no regular order of the ancient and honorable hand clappers for hire to keep the frost off the orchestra seats. So it occurred to the young Russian that he might profitably found a claque."

"His enterprise extended to the Manhattan Opera House and thence to Philadelphia. Later he established branches in Boston and Chicago. But for an unfortunate demand on an opera singer by a too zealous lieutenant the scheme might never have been interrupted. But such profits were no longer possible after the exposure which followed. The pioneer in this artistic business decided to retire with his profits. He went to Paris, gave up all idea of medicine for a time and founded a musical and dramatic agency there. As a Russian he served for a while in the French army."

Stronger Than Ever

"Then he came over here again and made his reappearance at the Manhattan Opera House during Anna Pavlova's season there. The claque at the Metropolitan is already stronger and more of a nuisance than ever, which shows that

this young man has not lost his cunning."

For the guidance of MUSICAL AMERICA readers we may mention a simple device by which they may determine the spontaneity of the applause at the Metropolitan. If the people all through the house are seen to be applauding the approval may be known to be genuine, but if the sounds of hand-clapping proceed only from the front ends of the standees' semi-circle and from like positions in the top gallery, the applause is spurious — 'tis only the merry band of claquers earning their stipend.

NEW YORK PHILADELPHIA BALTIMORE

ALL GAVE THE SAME VERDICT

ELIZABETH

GUTMAN

Wins unusual praise in Philadelphia and Baltimore. Successful recitals to crowded houses.

Evening Telegraph, January 4, Philadelphia.

"Her rendition of the folk-songs was impressive, for she possesses dramatic appeal, clarity of tone and deep understanding of her subjects. She was able to interpret the songs with an intensity of expression which was nothing short of marvelous."

W.R.M. in the Evening Ledger, January 4, Philadelphia.

Remarkable interpreter of Lied and Folk Song. Miss Gutman has definitely the right idea about interpreting the lied and the folk songs; color of emotion, contour of plot, psychology of character even are expressed through the voice; the singer is actor, stage manager, scene painter and all. . . . The Gutman recital was the most unusual given in Philadelphia in many a day."

Evening Bulletin, January 4, Philadelphia.

"Miss Gutman's voice is a pure soprano of good volume, clear and sympathetic. She has a rare faculty of presenting a picture in song."

Philadelphia Record, January 4, Philadelphia.

"Miss Gutman has a naturally sweet, flexible voice and displays versatility and expression quite uncommon. . . . a voice so distinctive in quality and with such pronouncedly inherent possibilities."

The Baltimore News, January 4, Baltimore.

"It was a real pleasure again to hear Elizabeth Gutman, who gave so interesting a recital here two or three years ago. There is a genuine beauty and purity in her tone, which, combined with a most admirable simplicity and refinement of style, gave real distinction last night to her readings of the Carmen aria and the groups of Folk Songs."

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(Tristan und Isolde)

Henri Scott was, of course, true in every way to the idealistic atmosphere of *King Mark*.—*Cincinnati Post*.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

When Foreign Artists "Play Down" to Our Public

To the Editor of MUSICAL AMERICA:

I wonder how many of your readers have been annoyed, as I have been, by the attitude of some of the famous visiting artists in the matter of "playing down" to what they evidently suppose to be the low tastes of our American public. I mean the tendency now and then to place on their programs numbers that are so unutterably banal and hackneyed that they are found chiefly in the repertoire of little Nellie who plays her wheezy melodeon upon the farm. One can almost hear the famous one say to himself semi-contemptuously: "These people have not a cultivated taste for the best music—I will throw out as a sop to them some threadbare rubbish, but, oh, how I dread it!"

The other morning at the Biltmore Musicale, after Pablo Casals had won deep admiration for his brilliant musicianship in the Boellmann Symphonic Variations, he played a group which included the Mendelssohn "Spring Song"—beloved of the vaudeville theater orchestra, maltreated by "classic" dancers and manhandled in ragtime by the composers of popular songs. Now, the eminent 'cellist may have been told, "These morning audiences of society women don't care for serious music; better tickle their ears with some cheap melody." In such a case, the advice is ill-timed, for while these musico-social gatherings are possibly not as advanced in their tastes as the audiences in an Aeolian Hall, it is not necessary to feed them upon the "Träumerei," "Spring Song" type of musical fare. They have reached a point of sophistication somewhat higher than that.

However, the Biltmore case is typical of various recent occasions when noted artists have underestimated the musical culture of their audiences. While not all of our people are as cultured in music as we would like them to be, there is a constant advance in that respect, and it behooves the foreign artist-visitors to study our public more carefully.

Yours very truly,

KARL SHERMAN.

New York, Jan. 12, 1917.

Problems of a Piano Student

To the Editor of MUSICAL AMERICA:

Eleven months ago I took up the study of the piano and started off with that enthusiasm which the average human has for what he intends to make the most

of and follow up to the best of his ability. Unlike the average human, however, I have not tired of the piano, despite the dryness of the lessons which I am now taking.

I am twenty-two. Is that too old to start the study of piano? As I look back over the last eleven months, it is not with a feeling of entire satisfaction over my work. Why is this? I am not familiar enough with the keys to play a piece through without looking for their location. I practise faithfully, am desirous of making a better than the average ragtime player, yet I have the feeling of not being entirely satisfied with my work.

As to my teacher. He explains nothing to me. Looks at his watch when he sits down and is generally pretty accurate as to the time he gives me. If I err, play the wrong note, he grabs my finger and places it on the right one; does not comment on the lesson I have practised on for the past week. Occasionally he asks me to play it over again. That is all. I never had much music in school. Could not, and even now cannot tell G from Q. Will you please give me some advice on this?

I have a Victrola at home and am enthusiastic about it. I bought "La Campanella," by Paderewski, and am jealous of him. I want to be a better player. And every time I play his record, I have that "do or die" feeling which makes me want to be a better player. Will the Victrola aid me any?

Can you recommend any books which you think a beginner ought to have in this study?

My sister took lessons from the same teacher for about a year and a half, and she is a fair player. My younger brother took lessons for a while and can play. But music and I were not very familiar friends when I took up the piano.

I would appreciate any information you may give me concerning this matter.

Yours very truly,

J. F. CHARLES.

Boston, Jan. 9, 1917.

[Regardless of the merits of your sister's and brother's playing, it is obvious that the one and only remedy for your case is to secure another teacher. Apparently your present instructor is either incompetent or else not interested in your work—in which case you are only wasting time and valuable energy in continuing with him. While twenty-two is rather a late age at which to begin your pianistic studies with the object of developing into a virtuoso, yet with good will, intelligence and assiduity a great deal can be accomplished—though the chances are slightly against your playing "Campanella" or anything else better than Paderewski—or even one-half as well.

The Victrola is an excellent thing and shows its value by stimulating your enthusiasm. But it will hardly teach you to play piano. As for books, there are hundreds of them useful to the student. Go to the public library and browse. Read everything you find that interests you. The writings of such men as Albert Lavignac, H. E. Krehbiel, W. J. Henderson, Louis Elson and Daniel

Gregory Mason will give you much useful information of one kind or another.—Editor, MUSICAL AMERICA.]

His Head Is Full of Music

To the Editor of MUSICAL AMERICA:

Won't you be so kind as to answer a couple of questions for me,

My head is full of music all the time. It seems to come out of my soul and I am continually whistling or humming it. Most of it seems to be melodies that I have never heard before. Do you think it is merely an appreciation of a musical soul which is within me, or is it possibly talent to compose?

Any information you can give me, sir, in regard to this will be much appreciated.

Cordially and sincerely yours,
J. A. D. T.

Atlanta, Ga., Dec. 29, 1916.

[Your case is subtle beyond our capacities of elucidation and analysis. Perhaps you are a fecund creative genius. Perhaps your melodic imaginings are heaven-sent inspirations. Perhaps they are not. Perhaps you have a good memory. Not having sent us a sample of your thoughts you cannot reasonably expect us to determine how great they are.

There is another point you must consider. It does not suffice to evoke from one's inner consciousness fugitive and inchoate ideas in order to qualify as a composer. Your conceptions must be solidified into tangible forms, into structures the nature of which is confirmed by your individuality, but that must nevertheless be organized with unflinching logic—with deference to the fundamental principles of art which include symmetry, proportion, coherence. Else you will only have achieved something in the condition of heaven and earth in the beginning.—Editor, MUSICAL AMERICA.]

Nationality of Paul Juon

To the Editor of MUSICAL AMERICA:

I would like to be informed as to the nationality of Paul Juon, composer, professor at the High School of Music in Berlin.

Respectfully,

SANDOR HARMAT.

New York, Jan. 10, 1917.

[Paul Juon was born in Moscow, March 8, 1872.—Editor, MUSICAL AMERICA.]

Dvorsky and Hofmann

To the Editor of MUSICAL AMERICA:

Regarding the Dvorsky-Hofmann mystery it is not likely that Mr. Hofmann is waiting to see how the public will accept his compositions before he definitely identifies himself as their author?

Should this Dvorsky music make a broad appeal and win distinguished recognition it will be a simple device for the pianist modestly to admit that Dvorsky

is merely a pen name for Josef Hofmann. On the other hand, should the critics agree generally in disposing of the stuff as unworthy Mr. Hofmann need only confirm his previous statements of innocence and thereby suffer nothing through his excursions into the creative realm.

Yours deductively,

DR. WATSON.

New York, Jan. 11.

Valuable to the School

To the Editor of MUSICAL AMERICA:

In inclosing my draft for subscription to your paper, let me express my hearty appreciation of its value to our school and our friends. We also extend our best wishes for its continued success.

GEORGE W. DIXON,

Director, Beethoven School of Music.

Meadville, Pa., Dec. 20, 1916.

Doing a Fine, Big Work

To the Editor of MUSICAL AMERICA:

It gives me pleasure to send check for the renewal of my subscription.

Mr. Freund is doing a fine, big work and I am happy to be among your subscribers.

MAHDAH PAYSON.

San Diego, Cal., Dec. 22, 1916.

Greetings from "The Celery City"

To the Editor of MUSICAL AMERICA:

Hearty and warm greetings to you and MUSICAL AMERICA from the "Celery City," Florida. Would feel lost without your paper and its wealth of news.

LUCILLE ASPINWALL TAKACH.

Sanford, Fla., Jan. 2, 1916.

MARY KAESTNER

Prima Donna Soprano

SAN CARLO OPERA CO. NEW SUCCESSES:

Providence Journal—

In the title rôle (Aida) Mary Kaestner displayed the big dramatic voice, natural ease of action and attractive presence that made her so successful here in former seasons. In many of the big climaxes it seemed that her splendid vocal organ had gained in power and richness. The part of the unfortunate and self-sacrificing ballad singer is exceedingly taxing, but offers splendid opportunities for a temperamental singing actress. Miss Kaestner made much of them and received a full share of the applause bestowed after the many dramatic scenes.

Schenectady Gazette—

Mary Kaestner looked charmingly the part of Santuzza and sang it with splendid effect. Those who have long been admirers of her beautiful voice were newly charmed with the dramatic effects which she attained.

Montreal Daily Star—

The San Carlo Company is fortunate in numbering among its principals an artiste of the caliber of Mary Kaestner, who sang the title-rôle. Her voice, a true dramatic soprano, of rare sweetness and power, is used with unerring judgment. She is an actress of distinctive gifts, and both physically and vocally she is admirably suited to the rôle of Aida.

The "Nu mi pieta" was invested with a beauty of appeal, and the "Amore! Amore!" she colored with passion, while in the "O cielel azzurri!" she touched a poignant depth of pathos.

A passionate sincerity is the keynote of her work, and she won her audience quickly, being recalled several times.

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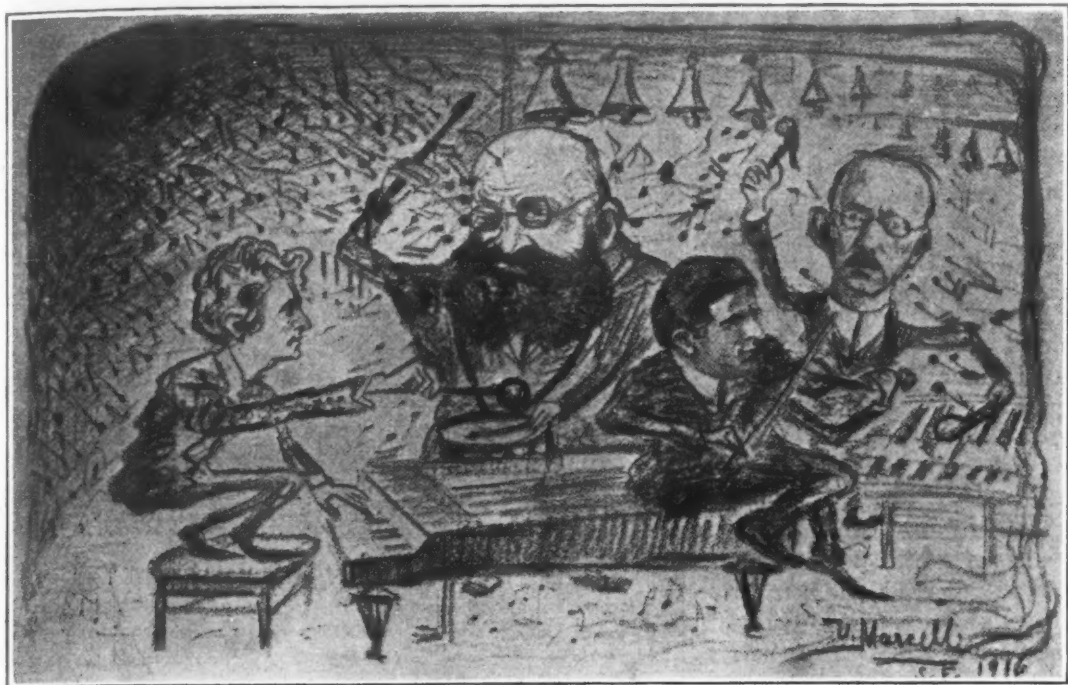
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VIOLINIST

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GRAINGER "NUTSHELL" SUITE CREATES DISCUSSION IN WEST



A San Francisco Cartoonist's Impression of Percy Grainger's Suite, "In a Nutshell"

PERCY GRAINGER has returned to the East after a triumphant tour of the Pacific Coast, where in addition to his winning honors as a pianist, his suite "In a Nutshell," was produced by Alfred Hertz at a concert of the San Francisco Symphony Orchestra. The extraordinary amount of percussion effects employed by Mr. Grainger in this new orchestral work called forth a great deal of comment from both the public and the more analytical critics, the latter of whom found much to admire in the ingenious conceptions of the brilliant Australian.

V. Marcelli, a San Francisco cartoonist, in the above cartoon shows us Mr. Grainger playing a special drum (not an ordinary kettle drum), Mr. Hertz conducting, Lewis Persinger, con-

certmaster of the San Francisco Orchestra, seated on the piano, and Redfern Mason, music critic of the *Examiner*, playing a series of bells. Mr. Grainger's visit to the cities on the Pacific coast has been one of the sensations of recent concert years there. The reception accorded him gave proof of the firm hold he already had on his affections of American musicians and music lovers.

During the homeward journey Mr. Grainger's train was snowbound for three whole days, in all, and thus he arrived just in time for his Brooklyn recital, Jan. 2.

He played at Brooklyn again Sunday afternoon, Jan. 14, with the New York Philharmonic Orchestra, and he will appear again on March 28, when the Choral Art Club of Brooklyn, under the direction of Alfred Y. Cornell, will sing choruses by Percy Grainger, occupying the whole of the second part of the program.

On Jan. 26 and 28 Walter Damrosch will bring out a new orchestral work of Mr. Grainger's, entitled "The Warriors." The composer will play the piano part. Before the Music Lovers' Club, Jan. 22, Mr. Damrosch will talk about "The Warriors," and Mr. Grainger will play parts of the work.

After the Brooklyn Philharmonic Concert Mr. Grainger left for concerts in Texas, returning in time for the New York Symphony concert, Jan. 26. Besides playing the piano part in "The Warriors" he will also play the Grieg Concerto at both concerts, Jan. 26 and 28.

TROY CHORUS IN CONCERT

Arthur Middleton Soloist with the Vocal Society

TROY, N. Y., Jan. 11.—The Troy Vocal Society, assisted by Arthur Middleton, bass-baritone, gave its midwinter concert last night in Music Hall before a large audience. Conductor C. A. Stein had his singers under responsive control and gave "The Storm," by Attenhofer, as the principal number, in which Joseph Delakoff, baritone, appeared to good advantage in an incidental solo. Another chorus number was "Christmas Eve," Klein, with solos by Stephen Harrington, tenor, and Edmund D. Northup, baritone. The final number was "War Song," Scotch melody of Bruch, and "All Praise to God in Light Arrayed," ("Lohengrin"), Wagner, in which Mr. Middleton was soloist. Mr. Middleton gave two Handel numbers, two songs by Lane Wilson, and "Some Rival Has Stolen My Love Away." In "Lovely Celia," an encore, the artist showed his wonderful control. William L. Glover was accompanist for the society and Mrs. Ruth MacFee Young for the soloist. H.

Paul Reimers Heard with Leginska at Lancaster

On Jan. 8 Paul Reimers gave a joint recital with Ethel Leginska, the pianist, at the Fulton Opera House in Lancaster, Pa. On Monday, Jan. 15, Mr. Reimers sang at the Bagby Morning Musicales. Mr. Reimers will sing at a special dinner to be given for the members of the Supreme Court on Jan. 30 at the White House.

OLIVER DENTON IN NEW YORK DEBUT

Pianist Discloses Highly Ingratiating Qualifications and Large Audience Applauds

Oliver Denton, a young American pianist of highly ingratiating qualifications, was heard with great pleasure by a large audience in a recital at Aeolian Hall last Monday afternoon. It was his New York debut. He presented a program of solid substance comprising the Busoni transcription of Bach's D Minor Toccata and Fugue, Brahms's Intermezzo, Op. 118, and his Rhapsody in E Flat; Schumann's "Symphonic Studies" and the B Flat Minor Sonata and some shorter pieces of Chopin.

Mr. Denton's art is unconventional and refreshingly individual and if it sometimes invites dissenting opinion, it never fails to command wholesome respect. His most conspicuous characteristics are sincerity, virile strength, genuineness of musical appreciation and feeling and a large technical equipment. Always intensely vital in rhythm and momentum, this playing tends to carry away the hearer by its exuberance and sweep and ever and anon to evoke subtle feelings by the charm of a more intimate perception and a convincing encompassment of mood. Occasionally, however, he gives rather untoward license to his capacities for sonority and vigor. But this is a tendency that can easily be curbed. Besides, it is always preferable to temperamental sluggishness.

The young artist shone to especial advantage in the lovely, meditative Intermezzo, Op. 118, No. 2, and the fiery Rhapsody of Brahms, in certain of the Schumann studies and particularly in the funeral march and the eerie finale of Chopin's sonata. Those two movements have not been played with more tragic impressiveness in a long time. The audience received Mr. Denton very cordially. One anticipates with pleasure the subsequent appearances of a player of this caliber. H. F. P.

EXCERPTS from the CRITICISMS received by

THE MISSES

SUTRO

in connection with their appearance with the Philadelphia Orchestra and their performance of the TWO-PIANO-FORTE CONCERTO written especially for them by MAX BRUCH (with the understanding that it was to have its first hearing in America).



Philadelphia Evening Telegraph—Saturday, December 30, 1916:

Of the very great expertness of the Misses Sutro—they are, by the way, American girls—there can be no doubt. Each is a sound and finished pianist, who remarkably resembles her sister in musical manner. Each seems technically as proficient as the other. In quality of tone they are identical. Accordingly, they attain a truly remarkable unity. Yet their efforts are more than merely mechanically perfect. They are marked with delicacy, grace, beautifully clear and agile fingering and a charmingly appealing and sympathetic tone quality. Each is, in fact, a finished artist.

Philadelphia Public Ledger—Saturday, December 30, 1916:

The Misses Sutro brought admiring esteem upon themselves and honor to the master who had honored them.

It should bring a lively satisfaction to one of the great men of musical history to be made aware of the unequivocal recognition of the merit of his work at its first public hearing by a Philadelphia audience.

Philadelphia Evening Bulletin—Saturday, December 30, 1916:

The Misses Sutro proved to be pianists of excellent technical ability and artistic appreciation. They gave full value to the noble composition which is conceived and executed in a somewhat grandiose manner, and which may be regarded as a notable contribution to the list of "big" works for the piano.

Philadelphia Inquirer—Saturday, December 30, 1916:

Bruch's concerto was rendered by Mesdames Rose and Otilie Sutro, for whom it was expressly written and by whom the much that is significant and attractive

in its contents was impressively and brilliantly communicated. It proved to be very well worth hearing.

Philadelphia Record—Saturday, December 30, 1916:

Rose and Otilie Sutro presented for the first time publicly the Bruch concerto for two pianos. The concerto revealed itself as a work of great charm with a rhythmical flow, strongly suggestive of the fascinating precision of Mendelssohn.

Philadelphia Press—Saturday, December 30, 1916:

The Misses Sutro are very good pianists. They play with an ease and a grace that appeals and always with absolute assurance. There is an absence of finesse to their work in this concerto, which may be due more to the requirements than to their own personal musicianship. The young ladies were very well received, and their personality, as well as their playing, seemed to make a pleasing effect.

Mgt.—The Wolfsohn Musical Bureau, 1 W. 34th St., N. Y.

The STEINWAY Piano Used

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New York, January 20, 1917

A NEW PUBLIC FOR CONCERTS

Who can foresee what benefits may accrue to music in America as a result of the pioneer step taken by Maud Powell in her last New York recital when she played a program selected by the public from her talking machine records? The soundness of the idea is shown by the fact that another noted artist, Evan Williams, adopted the same scheme for his recital of Jan. 14.

As a propaganda for Mme. Powell's venture, 250,000 announcements of the recital were sent out by the Victor Talking Machine Company, through its dealers, to buyers of records, who were requested to fill out a blank stating which of their favorite Powell numbers they would like to have the violinist play in her recital.

It is conceivable that through this means many persons were attracted to this recital who had not been going to concerts habitually, and some who may never have been in a concert hall before. Suppose, for instance, that you were a person whose first acquaintance with the talking machine had been through records of popular songs, from which you had progressed to a liking for the better class of music. In spite of this newly created interest the idea of going to a concert had never occurred to you, perhaps, until you had been prompted to see how the music of your favorite records would sound when played in an actual recital by the artist who had made the records. Might you not then say to yourself, "This concert has been great; I'll have to go and hear some more," and might you not thus become in time a habitual concert-goer?

In this way a new public is to be created for concerts. The significant influence of such a "record" program is that it shows those talking machine owners who have hitherto shunned recitals as being too heavy that the very records which they enjoy so much in their homes are to a large extent taken from the regular concert literature. Incidentally, a program such as Mme. Powell's (including, as it did, the de Beriot Concerto No. 7 and the Finale of the Mendelssohn Concerto, Op. 64) may open the eyes of certain benighted musicians as to the catholic lines along which present-day phonographic recording is being conducted.

The plan initiated by Mme. Powell will work both ways—not only will it bring a new public to the concerts, but it will broaden the tastes of the talking machine public so that the people will buy records of a higher and more varied grade of music. When the newly interested concert-goer hears in recitals various worth-while numbers that appeal to him, it will only be natural for him to go to the dealer and order the records of those pieces. Thus there will come about a realization of the plea made last summer by C. G. Child of the Victor company, who urged that the dealers educate their customers to demand the records taken from the concert literature and thereby relieve the situation which confronts the manufacturers to-day, now that the repertoire of old operatic airs has been virtually exhausted.

TARDY RECITAL BEGINNINGS

Two-thirty was the hour indicated on the tickets for the beginning of Paderewski's New York recital last week. Yet those who reached Carnegie Hall at that hour waited until twenty minutes after three for the pianist to appear. Of course, this sort of thing is nothing new with Paderewski. To start anywhere from half an hour to an hour late has been one of his traditional practices. Various reasons have been advanced for it, none of them especially plausible. Last week's audience grew plainly restless after sitting in the semi-darkness thirty-five or forty minutes and applauded impatiently.

Such delays are no less annoying for being characteristic of an artist and in any case show something like discourtesy toward the public. There is no earthly reason why Mr. Paderewski should begin to play until half-past three if he so desires. But neither is it necessary to keep an audience fretting for nearly an hour in a stuffy hall if he cannot bring himself to appear at the appointed time. It seems as if the public, which pays out its money, might rightfully expect a certain amount of consideration in such a contingency.

In this connection a word is due recital-givers in general. The scheduled starting hour is disregarded so completely that its announcement seems to be a mere formality. Only very seldom does one see as much as half the audience in Aeolian or Carnegie hall at three o'clock for an entertainment billed to begin at that time. The artist "waits for the audience to arrive"; the excellent audience, realizing that "recitals never begin on time anyway," is tardy as a matter of course. The whole thing becomes a nuisance either way, especially as American audiences are congenitally inclined to overlook the fact that punctuality is one of the cardinal obligations of good breeding. The Metropolitan Opera, to its enduring credit, is mathematically prompt, and the symphony orchestras are seldom more than five minutes late in starting. It is time that individual artists looked to the matter. If a concerted move were effected to eliminate entirely needless and unseemly delays, if concertgoers were impressed with the earnestness of artists in the matter, a very significant corrective of public manners would be consummated and a new element of dignity attached to the institution of recital-giving.

PERSONALITIES



Photo by Bain News Service

Oscar Seagle in His Studio

Besides being one of the busiest vocal teachers in New York, Oscar Seagle, the baritone, finds time to appear in a considerable number of recitals during the season. His highly successful New York recital, given last week, is reviewed in another column.

Stransky—Several paintings from the collection of Josef Stransky, conductor of the New York Philharmonic Society, were purchased by the Metropolitan Museum of Art out of the Reisinger fund for the acquisition of works of modern German art. The most important among the Stransky pictures sold to the museum are those by Wilhelm Leible, Hans Thoma and Friedrich A. von Kaulbach.

Kahn—Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, and a member of the banking firm of Kuhn, Loeb & Co., has announced his intention of becoming a citizen of the United States. Although a German by birth, Mr. Kahn was a naturalized British subject. The legal steps are being taken in the County Court at Morristown, N. J., where Mr. Kahn has a country home.

Roberts—A bunch of roses from the White House conservatory, bearing the card of Margaret Wilson, was handed over the footlights to Emma Roberts, when the contralto appeared as soloist with the Russian Symphony Orchestra in Washington recently. Following the concert, which was a matinee affair, Miss Roberts, together with Miss Wilson and Modest Altschuler, the conductor, formed part of a dinner party, entertained by Justice and Mrs. William Hitz.

Schnitzer—Exactly three years ago at Christmas time, Mme. Germaine Schnitzer was playing in Bucharest. Her fellow exiles were Ysaye, the Belgian violinist, and her teacher, Raoul Pugno, the noted pianist. They were alone in a small hotel when the Queen of Roumania (Carmen Sylva) sent them from the Royal Palace a little Christmas tree. To commemorate the royal beneficence, the three musicians composed a little trio, "In Praise of Queens and Christmas Trees," of which Her Majesty accepted a copy in manuscript.

Craft—Marcella Craft has been re-engaged to appear with the Chicago Orchestra to repeat the closing scene of "Salomé," and sing also the solo part in Mahler's Fourth Symphony at the concerts of the Chicago Orchestra in Chicago on Jan. 26 and 27. Miss Craft has just purchased a home in Riverside, Cal., for her parents. Her mother and father will leave Chicago, where they have been living for a number of years, and move with Miss Craft to California early in February, when she goes West to appear with the Minneapolis Symphony Orchestra.

Gluck—An interviewer recently asked Alma Gluck if she had any intention of going into the "movies." "Well, hardly," she answered. "I enjoy going to them, but as they are at present, I should not care to act in them. Before long someone will produce truly artistic ones and raise the pictures to a serious standard, and then perhaps I will consider some of the offers that keep coming in. But most of the pictures at present are absurd; they are actually an insult to human intelligence. One would think that the producers looked upon the general 'movie' audience as a collection of half-wits unable to use their brains for the simplest plots and incapable of following a story that almost any normal child could invent and write."

POINT and COUNTERPOINT

HERE'S another exhibit in our "What's the Matter with Musical Criticism?" series. This time it's from Chicago. In three-fourths of a column written as a review of a Chicago performance of "Le Jongleur de Nôtre Dame," James Whittaker of the Chicago *Examiner* never once discusses the music. He closes his criticism of the opera with a rhapsody on Mary Garden's legs! This style of music criticism has one advantage to the newspaper—if the critic happens to be sick, the "movie" editor can be sent in his place, and the public will profit by an interesting discussion next morning of the relative merits of Caruso's *Canio* and Charlie Chaplin.

Let's look at some extracts from other criticisms of the opera by Mr. Whittaker:

"Opera is the lowbrow entertainment of highbrows, the highbrow entertainment of lowbrows; the imperfect art, the art of the imperfect; the coupler of arts, the art of coupling; the wonder of the ages, the aged wonder; the striving of many elements, the element of many strifes; the miracle of the shoddy, the shoddiest of miracles."

What could be more simple than that? And then we have these bright bits:

From a review of Rosa Raisa's singing in "Andrea Chenier": "Her voice is one of those quite personal to its possessor. It has a sound of fine vibrations, or rather pulsations, as when a tumbler edge is rubbed with a wet finger."

From a review of "Tales of Hoffmann": "Dalmores was splendid in spite of a cold. He is the most dashing and haberdashing tenor alive."

From a review of "Siegfried": "Being new to the work, Daa sang Wagner instead of barking it."

"And the audience, my boy, were glued to their seats," said the delighted singer. "That certainly was a neat way of keeping them there," said the critic.

Geoffrey O'Hara, the song composer, has taken up golf. A few days ago he was golfing at Van Cortlandt Park, says the Brooklyn *Eagle*, and when playing up to the long sixth hole his partner, seeing the composer set himself for an iron shot, and not having kept close count of the strokes, sang out:

"Now for a perfect fourth!"

Mr. O'Hara promptly topped the ball, which ran about ten feet, and, turning to his opponent, he said:

"Perfect fourth, man? Why, it was a diminished seventh."

"Well, I am not surprised," said his friend, "for your swing was A flat."

From the scintillating "Sun Dial" column of Don Marquis in the New York *Evening Sun* we glean this one concerning the "Bravo!" fiends at the opera:

Pests of the Metropolitan

AFTER WALT WHITMAN.

Hail, Camerados!
I salute you!
Also I salute the ticket speculator, the usher who does not ush, and the athletic young man who sells "bye-brettos."
What is an opera-goer, anyway?
Oh, chaos and eternal torment!
Listen to the melody of my steam callopie.
I celebrate the pests of the Opera. I elevate my fog-whistle, inspired by thoughts of the Cheerful Idiot.

1. The "Pagliacci" Prologue; the matchless art of Amato; the pause near the close; the dolts who start to applaud, the glares and hisses of their neighbors all unminding.
2. The "Vesti la Giubba," from the same opera; the impassioned eloquence of Caruso; the orchestral close and the pantomimed despair of Canio; once again the untimely applause of blunderers, their neighbors' fury all unheeding.
3. The opera "Il Trovatore"; the "Di Quella Pira"; the first high C of Manrico; the frantic outburst of fools who wait not for the completion of the aria; the black looks and imprecations of their neighbors disregarding.

I celebrate the pests of the Metropolitan.
Whoop!
—C. B. G.

Edward E. Olds of Toledo testifies that a friend of his rushed into the Victrola department of a large store at Christmas time and asked the new clerk for the "Ernani" record by Frieda Hempel. The clerk was gone some time and finally reported that they had no such record; that it had not yet been made. On being asked what record he was looking for, he

replied: "Her Nanny" by Frieda Hempel.

* * *

Dear Point and Counterpoint:

Shall we turn over to your Mephisto for proper punishment the leader of an orchestra in a department store here whose orchestra played Massenet's "Elégie" for a crowd of shoppers at the luncheon hour the other day. The effect was terrible. One widow of a few months, in a way that would put Caruso's "Una furtiva lagrima" to shame, wept unrestrainedly into her soup. If we must have music forced upon us with our meals in public, let us hear ragtime by all means.

Yours very truly,

A Subscriber.

Columbus, O., Jan. 5, 1917.

* * *

Welcome, Editor Hansford, in your new post, that of manipulating the *Console* for the N. A. O. By the way, you make a terrible confession in the January issue—that your full name is Monteville Morris Hansford. And possibly you are the author of the modern diary of "Samuel Pepys—Organist," in which this typical choir loft incident is described:

Came Mr. Jones, who is chairman of the musical committee and took me by the arm, saying how he much preferred a slower tempo in the festival anthem which we did sing. Being but an organist I did agree, knowing how he signeth the check which I receive.

* * *

At the Rialto the other day Helen Jeffrey played Hubay's "Hejre Kati," and in Harriette Underhill's "movie" column in the New York *Tribune*, the violinist's name was qualified thus:

* * * whose "Here Kate" was well received.

Sounds as if it might be the refrain of that "Cow Herd Song."

* * *

Norbert is inquisitive; he wants to know why McCormack sings "Sleep, Why Dost Thou Leave Me?" with his eyes closed. As an insomnia expert we would point out that closing one's eyes is an excellent way to conduce sleep.

* * *

At Arthur Shattuck's New York recital he played the First Prelude from Bach's "Well-Tempered Clavichord"—to which Gounod added the melody of the much-abused "Ave Maria." After the pianist had performed a few measures, one worthy lady exclaimed:

"Why, he's playing the accompaniment of the 'Ave Maria' and leaving out the melody!"

* * *

"Trimmins has a first-rate voice," said the critic at the concert, "but he always comes in behind time."

"Yes," replied the man who lends money. "I guess it's force of habit. Trimmins's notes are always overdue."

* * *

While Annie, a Slav wash woman was doing her one day a week in a Youngstown home, a piano tuner in the parlor above the laundry was spending six hours trying to put the instrument in condition again, says the Youngstown *Telegram*. When Annie came up after her day's work was done, she said to her employer:

"You know man in parlor?"

"Yes, Annie."

"Well, I want to tell you one thing. I no like to hear him. He rotten piano player."

* * *

There is an operatic conductor whose skill at caustic satire is almost as marked as his ability in directing a performance. During a rehearsal he made a constructive criticism of the work of one of the prima donnas. Going to the footlights, she remarked crushingly:

"Sir, I want you to know that I am an artist!" And the director, with a solemn face, instantly replied:

"Madame, I will keep your secret."

* * *

Critics, never trust to an advance program of a concert that you don't bother to hear. The Philadelphia Inquirer of Jan. 9, in a notice of Domenico Bove's recital related that in Vitali's Chaconne "he was joined by H. P. Hurlong at the organ," and that the Saint-Saëns "Havanaise" was one of the numbers. In the Vitali work the violinist was accompanied by Ellis Clark Hamman at the piano (there being no organ accompaniment at all during the recital) and the "Havanaise" was not played; aside from that, the account is meticulously correct.

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Certainly the beauty and perfection of the Weber "voice" is unequalled in present-day piano making art.

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ELMAN GIVES OLD MUSIC

Violinist Heard in New York Program of Classic Nature

MISCHA ELMAN, violinist, Carnegie Hall, afternoon, Jan. 14. Accompanist, Philip Gordon. The program:

Concerto in G Minor, Bach-Nachez; Concerto, No. 5, Vieuxtemps; Variations on a Theme of Mozart, Scoloro; Pastorale and Caprice, Scarlatti, Arranged by Julius Harrison; Turkish March from "Ruins of Athens," Beethoven; Air de Ballet, Gretry-Franko; Caprice No. 24, Paganini.

It was a program of serious scope, strongly classic in nature, that the Russian violinist offered for the delectation of an audience which fairly well filled the big hall. The names on the program were those of early composers, with the exception of certain contemporary musicians who appeared as arrangers of the old music. Mr. Elman's mood was in keeping with the task which he had set for himself, and his performance gave much satisfaction. Indeed, when we left the hall after the second encore at the close—the "Air Louis XV et Pavane" of Couperin—the remaining enthusiasts were still persisting in their applause.

The Bach concerto was played with continence of temperamental expression, the *Largo* being voiced in a lovely manner. The violinist gave of his best in

the Vieuxtemps work and added the Beethoven Minuet, delicately played. The Scoloro variations were set forth faithfully and another extra was exacted after these. Of the final group, the greatest applause went to his deft delivery of the Scarlatti Caprice, while he tossed off with ease the many tricks which Paganini packed into his intricate Caprice. The Turkish March was less satisfactory, as the violinist unduly broke the rhythm here and there. K.S.C.

Asks Philadelphians to Leave Bequests for City's Orchestra

PHILADELPHIA, PA., Jan. 10.—The hope that the Philadelphia Orchestra endowment fund eventually would reach \$1,000,000, was voiced by Alexander van Rensselaer during an informal address delivered at his annual orchestral smoker. Said Mr. van Rensselaer concerning the endowment fund: "To the Bostonians Harvard is an almost sacred institution, and everybody in his or her way remembers the college. In the same manner our orchestra should be a matter close to our affection, and I trust, in a like manner, it will be remembered in the will of many of our people. I don't want you to skip your church contributions, but I want you to remember the Philadelphia Orchestra."

Direct Results Through Advertising

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to tell you that during the past month the value of advertising in MUSICAL AMERICA has been conclusively demonstrated to me. Artists, of course, realize the value of publicity; the cumulative effect of good, dignified advertising can be doubted by no one. But I wonder how many artists realize that a well prepared display advertisement produces an immediate result. In the case of MUSICAL AMERICA and my own half-page advertisement in your issue of Dec. 23, it did. It was the first display advertisement of mine which had appeared this season, and within a few days after its appearance I heard from a person who engages artists for concerts, and concluded arrangements with him for an engagement. He said he had seen the advertisement in MUSICAL AMERICA and immediately got in touch with me.

Knowing that you would be interested in learning how effective MUSICAL AMERICA is as an advertising medium, as well as an interesting paper, which treats artists on their merits, I am, with best wishes,

Very cordially yours,

BEATRICE HARRISON.

New York, N. Y., Jan. 12, 1917.

PHILADELPHIA HAS GAY RECITAL WEEK

Local and Visiting Artists Give
Engrossing Programs—Fine
Choral Concert

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Jan. 15, 1917.

THIS has been a busy week of recitals. Efrem Zimbalist, violinist, who recently appeared as soloist with the Philadelphia Orchestra, gave a recital in the Academy of Music last Wednesday afternoon. Detailed comment would serve only to emphasize former praises of Zimbalist's remarkable gifts as a violinist of exceptional merit. He was heard in a delightful program. Samuel Chotzinoff was the efficient accompanist.

The Fortnightly Club, under the able direction of Henry Gordon Thunder, gave its first concert of the season last Wednesday evening before an audience which filled the Academy of Music.

The most pretentious choral number was "The Simorgh," a cantata composed by the conductor, Mr. Thunder. It was performed with admirable precision and artistic effect by this unusually well trained body of singers.

A pleasing feature of the concert was the appearance as soloist of Ethelynde Smith, a soprano, who possesses a clear voice of exceptional power, sweetness and brilliancy. She was heard in Bizet's "Je Dis Rien Ne M'Epouvante" and interesting songs, which she sang with genuine artistic expression. Other participants deserving of mention were Emile Schmidt, violinist; Frank Nicoletto, harpist, and Clarence K. Bawden, pianist.

Olga Samaroff, pianist, and Oscar Seagle, baritone, were the soloists at the fourth of the Morning Musicales given in the ballroom of the Bellevue-Stratford Hotel last Monday. Mme. Samaroff played in her usual artistic manner. She was especially enjoyable in the D Flat Major Waltz of Chopin, Capriccio in B Minor by Brahms and the Toccata of Debussy. Mr. Seagle, who was suffering from a cold, disclosed, nevertheless, a baritone voice of considerable beauty.

Henri Doering proved a most helpful accompanist.

Fritz Kreisler gave a recital in the Academy of Music last Saturday afternoon. The audience filled every seat in the house and chairs were placed upon the stage to accommodate the overflow. One's expectations of hearing violin compositions perfectly interpreted were again realized. Carl Lamson proved a most sympathetic accompanist.

The Metropolitan Opera House was crowded to the doors when John McCormack, the popular tenor, gave his recital in that building last Thursday evening. Diversified numbers were sung by Mr. McCormack with clear voice and with hearty and sympathetic appeal as only this inimitable artist can sing them. Donald McBeath, violinist, was the assisting artist and Edwin Schneider furnished excellent accompaniments for both.

Returning several months ago from extensive study abroad, Domenico Bove, the young Philadelphia violinist, gave his first public recital in Witherspoon Hall last Monday evening. An exacting program revealed among various numbers Lalo's *Symphonie Espagnole*, Sarasate's *Spanish Dance No. 8* and the *A Minor Caprice of Paganini*, all of which Mr. Bove played not so much with beautiful tone as with considerable technical facility and polish. Ellis Clark Hamann assisted at the piano.

Fevrier's "Monna Vanna" was the second Havrah Hubbard operalogue of the season in Association Hall last Tuesday evening. With the valuable assistance of Claude Gotthelf, he gave all the important text, the dramatic action, impersonation of each of the characters and all the valuable music.

M. B. SWAAB.

FRIEDBERGS IN LOUISVILLE

Pianist and His Gifted Wife Impress
Kentuckians—Musicians Wed

LOUISVILLE, KY., Jan. 13.—Seldom has a pianist been heard in Louisville who made so instantaneous and profound an impression as Carl Friedberg, who appeared in concert on last Thursday evening at the Woman's Club. Gerda van Watjen Friedberg, soprano, was the assisting soloist. Technically perfect in the first place, Mr. Friedberg goes far beyond this and brings to the numbers he presents a subtle poetry that is unusual. Mrs. Friedberg sang in a sincere and spontaneous manner that was highly appreciated.

At the Woman's Club on Tuesday evening of last week the Louisville Quintet Club gave its January concert, delighting the customary capacity audience.

Karl Schmidt, cellist of the of the Quintet Club, member of the faculty of the Conservatory, orchestra leader, organist and composer, was recently married to Anna May Reccius, assistant principal of public school music.

H. P.

Sir Herbert Tree Would Have Edvina
as Co-Star in "Great Lover"

There is a chance that Mme. Edvina may transfer her allegiance for the time being from the operatic to the dramatic stage. She has been asked to be a co-star with Sir Herbert Beerbohm Tree in "The Great Lover," which the English actor-manager is going to produce at His Majesty's Theater, London, in the early spring. The role is that of a young prima donna, and Mme. Edvina will have an opportunity to sing during the course of the performance. "Of course any desertion of opera would be but a temporary one," says the singer, "but since Covent Garden is closed and operatic engagements abroad are out of the question until the war is over, I might associate myself with Sir Herbert for a brief season."

Mildred Dilling Participates in Musicale
at Frick Mansion

Mildred Dilling, the young American harpist, appeared last week at the home of Henry C. Frick, the New York millionaire, with Anna Case, soprano; Frank Croxton, baritone, and Archer Gibson, organist. On Jan. 10 she appeared at the Punch and Judy Theater, New York, as assisting artist to Enid Watkins, soprano, and on Jan. 19 Miss Dilling gave a program at Newark, N. J. On Feb. 4 she assists Hedwig Reicher, at the Comedy Theater, New York, and appears on Feb. 15 at Aeolian Hall.

Rosina Galli, premiere ballerina of the Metropolitan Opera Company, is said to have lost a string of pearls on Thursday evening of last week. She wore them when she left the opera house on Thursday afternoon.

HIGH SCHOOL GIRLS PERFORM CANTATA

Combined Choruses of New York
High Schools Unite in
Gala Concert

The combined New York City high school choral organizations and an orchestra of students in the city schools gave their mid-year concert at the College of the City of New York on Saturday evening, Jan. 13. In spite of the cold, wind and rain there were few empty seats. The chorus of more than 1000 girls chosen from the high schools of Greater New York was under the direction of Dr. Frank R. Rix, head of music in the city's public schools.

The orchestra of seventy-five opened the program with Mendelssohn's "Ruy Blas" Overture. Then followed young Alfred Newman, who played the first movement of the Rubinstein Piano Concerto with admirable technique. He gave an encore, after which he received much applause.

Mme. Carrie Bridewell, formerly of the Metropolitan Opera House, sang an aria from "Samson et Delila," by Saint-Saëns. Her lower tones especially were rich and full. She sang a lullaby as encore, to her own piano accompaniment.

The feature of the evening naturally was the singing of Smart's "King Renee's Daughter" by the high school girls, with Marie Stoddart, Charlotte M. Smith, Lillian Brown and Isabel Price acting as soloists. This cantata is written for female voices. The soloists sang with depth of feeling and delicacy, and the voices of the great chorus blended harmoniously. As the program notes stated: "The concert this evening is the direct result of a desire on the part of the Girls' High Schools to produce works written solely for female voices."

Jules Falk Leaves for Long Tour

Jules Falk, the violinist, left New York on Tuesday for a tour of concert giving, lasting well into the month of May. Mr. Falk makes his first stop on Friday of

this week at Johnstown, Pa., then proceeding to Pittsburgh, Chicago, through Illinois, Missouri and Arkansas and Texas. After a number of engagements in Texas the violinist appears in New Orleans and completes the circle of traveling in Harrisburg, Pa. Another spring tour through the West will follow.

SANG AT GROSVENOR FUNERAL

Wilfred Glenn Complied with Request of
Late Dean of Cathedral

Shortly before he died, Dean Grosvenor of the Cathedral of St. John the Divine, New York City, of which Wilfred Glenn, the well-known bass, is soloist, requested that Mr. Glenn sing at his funeral. In order to comply with the request of the late dean, Mr. Glenn was compelled to make a hurried trip from the Middle West and reached the cathedral just in time to sing at the funeral. His offering was "God Is My Shepherd," by Dvorak.

He was compelled to leave immediately afterward in order to catch a train for Evanston, Ill., where he was heard the following day in "The Messiah." Other appearances made by him in "The Messiah" during the month of December, included those of Dec. 17 and 18 with the Handel and Haydn Society of Boston and on Dec. 29 with the Chicago Apollo Club. His manager, Walter Anderson, has also booked him to sing with the Buffalo Twentieth Century Club on Jan. 30, the Cleveland Harmonic Club on April 26 and for a recital at Defiance College, Ohio.

Give Program to Commemorate Birth-
day of Joan of Arc

To commemorate the birthday of Joan of Arc, born Jan. 6, 1412, a program was given at the Gardner School, near New York, by Mrs. Ida R. Judd, Pauline Jennings and Gustav Becker. Mrs. Judd read Mark Twain's essay on "The Maid" and Miss Jennings and Mr. Becker united in a lecture-recital, the subject of which was the influence of Joan on literature, painting, sculpture and music. The program closed with a powerful reading of Beethoven's Sonata, Op. 57, by Mr. Becker. Miss Jennings, who is in charge of the department of music history and appreciation at the Gardner School, arranged the program.

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"A large and notable audience, including the President and Mrs. Wilson, greeted the Russian Symphony Orchestra at the National Theater yesterday afternoon. This orchestra, under the baton of Modest Altschuler, AFFORDED WASHINGTON MUSIC LOVERS ONE OF THE GREATEST TREATS OF THE PRESENT SEASON. The work of this orchestra was a delight, and Washington would gladly hear more of it."—THE EVENING STAR (Washington).

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VIRGINIA SHAFFER OF CHICAGO OPERA A WAR REFUGEE



Virginia Shaffer, Young Contralto of the Chicago Opera Association

CHICAGO, Jan. 12.—Virginia Shaffer, one of the younger members of the Chicago Opera Association, was forced, like other American girls who were starting their operatic careers abroad when the Great War flamed out over Europe, to abandon her studies and cancel her continental engagements, snap the thread of her career and begin to build it anew in her own country. Miss Shaffer studied three years with Jean de Reszke in Paris and sang in opera at Covent Garden, London. She was engaged to sing contralto rôles at the Théâtre de Monnaie, Brussels, for the season of 1914-15, but contracts, especially Belgian contracts, became mere scraps of paper to be burned in the all-devouring fire of war, and so the young American contralto turned back to her native land. Her work with the Chicago Opera Association this season has been well liked. F. W.

ILLUSTRATE FLETCHER METHOD

Mrs. Fletcher-Copp Gives Demonstration at New York School

Mrs. Evelyn Fletcher-Copp, exponent of the Fletcher Music Method, gave a lecture on Jan. 15 before a large, interested audience at the New York Training School for Teachers.

Mrs. Fletcher-Copp used lantern slides in illustrating her talk, and later played the compositions of children who had been trained by her method. In her system of teaching, games are used to arouse interest. The children are taught to play with wooden objects that represent musical symbols so that they come to understand the meaning of every note, chord or melody which they are taught. The method aims at self-expression and is a radical departure from conventional systems of teaching. Mrs. Fletcher-Copp is a believer in Browning's philosophical utterance, "It were better youth should strive through acts uncouth toward making than repose on aught found made."

The compositions by children that the lecturer played were remarkable examples of self-expression. A boy of thirteen gives his impression of a picture that

portrays a savage Indian. He says to his mother of his little composition, "See if this feels like that picture looks."

Mrs. Fletcher-Copp's remarks were listened to with great interest and she was thanked by the school's principal after her lecture. H. B.

BEETHOVEN SONATAS IN BAUER-CASALS RECITAL

Pianist and 'Cellist Once More Cooperate with the Fullness of Their Consummate Art

Harold Bauer and Pablo Casals gave in Aeolian Hall, New York, last Saturday afternoon one of those sonata recitals which proved so enormously popular and so artistically profitable last season. While there has been no announcement to that effect, it may be assumed that it was but the first of another series of such sessions, for the size and temper of the audience made it clear that a single one would not suffice to appease the prevailing appetite for the combined art of these two masters. As in previous instances, the stage was commandeered for the overflow and just enough space left free for the piano and Mr. Casals's chair and music stand.

The program was devoted entirely to Beethoven sonatas, those selected being the ones in F and G Minor of Op. 5 and the greatest one of all, the mature masterpiece in A Major. Pianist and 'cellist co-operated in their presentation with the fullness of their art and consummate balance of ensemble and their wealth of sympathy with this music. Occasional tonal roughness from Mr. Casals was the only flaw in an otherwise perfect performance. It was a joy to hear the two early written but seldom played sonatas—particularly the short one in G Minor, which after a broadly dramatic beginning becomes as exhilarating and sprightly as Haydn in his sunniest mood. H. F. P.

MIDDLETON IN SCHENECTADY

Baritone Soloist at First Concert of Chorus—Fuller Sisters Appear

SCHENECTADY, N. Y., Jan. 15.—The first concert of the Cambrian Male Chorus was given Wednesday night at the First Methodist Church. The chorus, under William Arthur Jones, displayed excellent training. A unique number was the "musical jest," "Italian Salad," in which Frances Madelle Crouse, soprano, soloist, sang an obbligato. Miss Crouse sang the "Chanson Provençale" with delightful effect. Arthur Middleton, baritone soloist, sang Leoncavallo's "Prologue" in English as his first number and, although suffering from a cold, his presentation left nothing to be desired. Mrs. Ruth McFee Young, accompanist, did excellent work.

The first of the series of the Union College concert course was given recently by Dorothy, Rosalind and Cynthia Fuller of England, who presented in an artistic manner English, Scottish and Irish folk-songs, with harp accompaniment. H.

Zona Maie Griswold Sings Number by Accompanist in Texas Recital

GRAND SALINE, TEX., Jan. 16.—Zona Maie Griswold, the New York soprano, made her appearance here last Wednesday evening under the auspices of the McGrain Concert Band and scored an immediate success. A crowded house greeted this talented singer, a large number of people from Canton and other neighboring towns being present to hear her. She gave a miscellaneous program and made a decided impression with the full, rich qualities of her voice, her natural style and her marked interpretative powers. She was compelled to give a number of encores to satisfy the demands of the large audience. One of the hits of the recital was a concertino for piano and voice, written by her accompanist, W. J. Marsh, and dedicated to Miss Griswold.



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E. C. MURDOCK OF ST. PAUL DISCLOSED AS COMPOSER

Christine Miller Presents Program of His Songs in Recital—Lyrics Are Also Original

ST. PAUL, MINN., Jan. 10.—An event of commanding interest was the program of songs by Eugene C. Murdock, a resident of St. Paul, sung yesterday by Christine Miller, with Mr. Murdock at the piano. Two of the eighteen lyrics were written by Mr. Murdock and another by Allison Bigelow (Mrs. Charles H. Bigelow), also a local resident. Few, if any, knew how well he had spent the hours given to composition as a medium of self-expression. "The songs are the result of hours of relaxation between periods of teaching," Mr. Murdock said.

Following the Prologue, "Song on May Morning," by Milton, read by Miss Miller to the musical setting of Mr. Murdock and played by the composer, there were "Songs of Nature," "Songs of Love and Life," "Miscellaneous Songs" and the Epilogue, the last named a dramatic setting to W. E. Henley's "Invictus." Three of the songs are dedicated to Miss Miller. Miss Miller by a demonstration of beautiful singing, voiced the sympathetic relation between poet, musician and interpreter. F. L. C. B.

Alexander Bloch Well Received in Two Concerts

Alexander Bloch, the New York violinist, assisted by his wife at the piano, gave a recital on Monday evening, Jan. 8, at the Centenary Collegiate Institute

at Hackettstown, N. J. Mr. Bloch and his wife played Beethoven's Eighth Sonata in admirable fashion, preserving a fine ensemble. Mr. Bloch offered the Mendelssohn Concerto, the Vitali Chaconne, an Arioso by Paul Juon, his own transcription of Chopin's E Minor Waltz and a Hubay Mazurka. On Sunday evening, Jan. 7, he appeared at Cooper Union, New York, under the direction of the People's Music League, playing the Mendelssohn and Vitali works just mentioned. He was again ably assisted at the piano by Mrs. Bloch.

Shattuck Praised for Brooklyn Recital

Arthur Shattuck, pianist, appeared in Brooklyn on Jan. 10 in the Academy of Music lecture hall, and carried off new honors. His conception of "Reflets dans l'Eau" by Debussy, Ravel's "Jeux d'Eau" and other modern pieces, supported by great technical facility, was such as to give authority to his playing. Barnes's Prelude, a Scherzo by Rosenbloom, two of Mendelssohn's Songs Without Words, Brassin's arrangement of the "Fire Music" from "Die Walküre," a group of Chopin compositions and the Liszt-Busoni Polonaise were included in his impressive offerings. His appearance was a decided success, notwithstanding illness which threatened to interrupt the program. G. C. T.

At the New York Institute for the Blind a lecture recital on "The Orchestra" was recently given by B. W. Hough, director of music there, and Pauline Jennings. Excerpts from Wagner and numerous themes and passages of standard symphonies were played and their orchestration explained.



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JOHN POWELL'S "TEUTONICA"

A Notable Addition to the Literature of American Music

By ARTHUR FARWELL

THE Sonata "Teutonica" of John Powell, which is to be played by the composer at his New York recital on Jan. 26, is in many respects a notable work and one which must necessarily awaken discussion along various lines. I have heard two renderings of this work by its composer, and while I have no clear grasp as yet of its structural

complexities, I have received certain impressions that may be worth communicating. It is perhaps unfortunate for the introduction of this work that world conditions have come about which make it necessary to justify its title. This title of "Teutonica" was given to it some time before the war, and it has nothing whatsoever to do with the war. It merely happens that the philosophical conceptions in the composer's mind at the time of creating this work are those which happen to have found a broader and deeper grounding in the modern races of Teutonic origin than in others, and the title was given to it for the sake of identifying it thus broadly with this originating concept.

It is generally granted that the futility of placing an over-philosophical emphasis on a musical work was demonstrated by Richard Strauss in his "Zarathustra," and it may be said that the present work represents no attempt on the part of its composer to preach philosophy in music, but is simply the representation, in music, of the emotions induced by the actions and reactions of this philosophy upon life.

Inasmuch as Mr. Powell cites ancient Chinese and Hindoo instances of this philosophy it would appear to be somewhat of a limitation to impose upon the work a name having more modern racial significance. The philosophy which has inspired the composer is probably no other than that which is arrived at by any individual when he truly awakens to the fact that the universe is not a confused jumble of disconnected phenomena, but an infinitely varied and inter-related expression of a central unity which is at once the source and the law of all. The New York musician, Albert Ross Parsons, wrote a book out of precisely this experience. This is "New Light from the Great Pyramid," a remarkable work, now out of print, but which is well worth looking up and reading. Mr. Powell could equally well have gone to other historical regions of philosophic and religious thought, and probably has, even if he has not mentioned them; for certainly no one will explain the winged sun-disc which was carved over the portals of the Egyptian temples, or the fundamental principles of the Jewish Kabbala, to say nothing of the Bible, without arriving at the same results. There are many doors leading to this central inner chamber of the universal unity. The name "Teutonica," even in the broadly philosophical sense intended by the composer, thus, nevertheless, seems somewhat cramping.

The superficial thinker or the materialist, viewing the stupendousness and force of the material universe, if he at-

tributes to it a central unity at all, is apt to conceive it as something sensationally tremendous or violent. The one who seeks identification with this central spirit, however, finds at its heart not violence or force, but a miraculously tender love. It would seem that the composer of the "Teutonica" had recognized this fact in his initial statement, that is, the first theme of the sonata. This theme is wholly simple, spontaneous and unpretentious, fatally casual, one might think, as the basis for a work of such proportions of conception and elaboration. Universal organic oneness is, nevertheless, thus simple when one succeeds in reaching it, and the principle which Powell has discovered in his conception of his first theme is the principle which augurs well for the success and permanency of his work. He has entered upon the work with no intention to stagger or appall, but merely to plant a seed, letting it grow in the various movements of the work to whatsoever proportions its inherent quality may allow.

Through the course of the three movements of the work the composer has carried out broadly the three following ideas: the emotions inspired by the ideal in question; the statement of personality or temperament, and the result of the ideal acting upon the temperament. In the carrying out of this program Mr. Powell has employed five chief themes, the one already referred to, a second which refers to personality and leads to the idea of self-forgetfulness in the universal idea; a third representing the heart aspect, which consists of the old German folk song, "Alte Burschen Herrlichkeit," and a fourth and fifth theme representing respectively victory and triumph. These themes are used freely at the composer's pleasure in any or all of the movements. They are carried through many forms, including a highly developed set of variations which include a fugue of extraordinary power and interest, a diabolic scherzo, an an-

dante, a variation of heroic cast, one involving interesting and somewhat perplexing effects of "super-harmony," and a *Ländler*. These variations are not all founded upon the same theme. The fugue naturally represents the purely intellectual attempt at the solution of the world-riddle, and necessarily shows the futility of such an effort. The final movement is given to the idea of victory and triumph, and may be considered to represent the conquest of a world of multiplicity through a knowledge of an identification with the One.

The "Teutonica" is a work of many beauties of amazingly different kinds, and of a truly extraordinary technical resource. Its length, which demands more than an hour for its performance, could be justified only by the extraordinary moderation and economy of the composer and his capacity to let his ideas grow quietly to their respective climaxes. Mr. Powell's work is true to its philosophy. It is truly generated from a conception of unity. For this reason it is intensely thematic. One finds it devoid of mere piano effects and of "passage work," and everywhere one finds that such figurations as are employed derive their structure from the originating themes of the work. The whole presents a spectacle of a work which has truly grown up through a laudable, deliberate contemplation of its generating idea and its actual musical themes, and there is no question, in my mind at least, that this work, aside from its musical beauties, reveals a very exceptional capacity to blend a great diversity and multiplicity of ideas into a whole of genuine organic unity. There is very little of the flavor of ultra-modernism in the work but a plentiful dissonantal resource which is used wherever the expression of the idea in hand requires it. Nothing less than a number of hearings will suffice for any mind to grasp thoroughly this sonata which was a year in the conceiving and four in the making.



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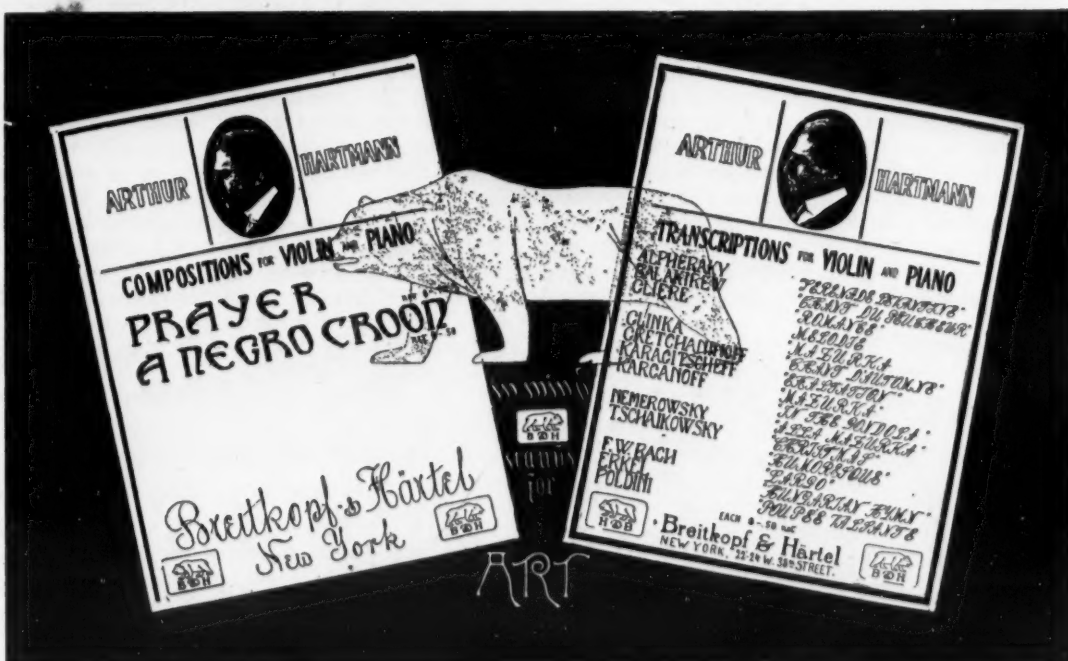
Opinions of the Press:

"Particular interest centered around Miss Lillian Heyward, whose coloratura voice showed to advantage in the recitative and florid air, 'Rejoice.' Miss Heyward is at once charming and artistic, and made such a favorable impression that a return date is on the tapis."—Pittsburgh Dispatch.

"Miss Heyward sang herself into the hearts of her audience by her beautiful rendition of 'Come unto Him,' and the applause she evoked gave evidence of the appreciation of the audience upon hearing a beautiful and well-trained voice."—Pittsburgh Post.

"Miss Heyward, who makes a lovely picture on the stage, is the possessor of a splendid soprano voice with which she is able to do the most florid passages as well as the most sustained dramatic. She sang all her selections with finesse and real technique."—Gazette Times.

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Los Angeles Symphony Director Urges His Men to Hear the Ballet Russe Players

LOS ANGELES, CAL., Jan. 8.—Musical affairs took a slump during the past month, there being but two or three attractions. The principal one of these was the orchestra of the Diaghileff Ballet Russe. So excellent was the work of this band, under Pierre Monteux, that Conductor Adolf Tandler of the Los Angeles Symphony Orchestra urged all the members of that organization to attend the Ballet Russe performances, for the benefit they could get from the orchestra.

The delightful ensemble in terpsichorean drama, so to speak, with an orchestra playing the great Russian and other music, was almost more than eye and ear could grasp simultaneously.

And yet, in the face of the unusual brilliance of the performance, the fame of Nijinsky and Lopoukova, the large ensemble and excellent orchestra, the week here was played at a loss to both the owners and the local management. Part of this doubtless was due to its being holiday week, part to the fact that the general public did not realize the rare beauty of the performance and part to the lamentable fact that the prosperity which has set the East rolling in money has reached here only in newspaper telegrams and magazine articles.

The fourth program of the symphony orchestra season was given last Friday and Saturday to considerably larger audiences. The orchestral numbers were:

Overture to Glinka's "Life for the Tzar," the "Jupiter" Symphony of Mozart and the "Sorcerer's Apprentice" Scherzo, Dukas.

The best work of the orchestra, under Adolf Tandler, was in the overture and the scherzo. The pleasing soloist was Mariska Aldrich, who earned hearty recalls. Mariska Aldrich was a prominent guest of the Gamut Club at its January dinner last week. Others were H. W. Widenham, manager of the San Francisco Symphony Orchestra; Richard Ordynski, theatrical producer and manager; Georgia Morten, reader, and Frederick Zimmerman, who is at the head of a vocal school in Seattle. The Pasadena Singers' Club, under Fred Ellis, with Helen Root as accompanist, sang with spirit. W. F. G.

Gadski Awakens Fervent Enthusiasm in Washington, Pa.

WASHINGTON, PA., Jan. 15.—The artists' series given for the benefit of the Washington Choral Society opened last Tuesday evening with a magnificent recital by Johanna Gadski, the noted soprano. Mme. Gadski was in excellent vocal condition and was given such a demonstration at the close of her program as had never before been witnessed in local musical circles. Francis Moore was an able accompanist. His own "Swing Song" had to be repeated.

Noted Metropolitan Artists Honor Mme. Theodorini at Reception



Mme. Helena Theodorini (the Baroness d'Harmezak) in Her New York Studio

SELDOM has a foreign teacher of singing been so signally honored in New York as was Mme. Helena Theodorini, who is the Baroness d'Harmezak of Paris, on Thursday afternoon of last week, when a reception was given to her at the Waldorf-Astoria.

Nearly 200 persons, most of whom are prominent in the social and artistic life of New York, attended. Assisting in receiving with Mme. Theodorini were Mme. Frances Alda, Enrico Caruso, Giuseppe de Luca and Andres de Seguro, all of the Metropolitan Opera Company. Antonio Scotti was prevented from at-

tending by a sudden call for his services at the opera house.

Other prominent personages who attended the reception were Mr. and Mrs. Kermit Roosevelt, Orrin Bastedo, Alexander Lambert, Mrs. Hugo Reisinger, Mrs. Russell Harding, Mrs. Godfrey H. Garden, Florence Perkins, Mrs. C. H. Watts, Dr. Cornelius Rubner, Dagmar Rubner, Enrico Scognamiglio, Fernando Carpi and Léon Rothier.

Mme. Theodorini was known throughout Europe as a distinguished prima donna and has devoted herself to vocal instruction for many years in Paris. During the past six years she taught in South America and this season she has opened a studio in New York.

Lazaro, Tenor, Has Unhappy Experience in Havana "Aida"

HAVANA, Jan. 11.—The Spanish tenor, Hipólito Lazaro, made his first appearance in "Aida" at the National Theater night before last, singing the part of *Rhadames*. Up to this time, Lazaro had pleased the audiences which have gladdened the heart of Impresario Adolfo Bracale, but "Aida" was his Waterloo. The first and second acts went all right, but the singer fell down in the third, missing some notes and apparently for-

getting his part. Some of his hearers applauded him faintly, but others greeted his obvious nervousness and embarrassment with jeers and catcalls. Lazaro, in a public statement issued to-day, regrets his "nervousness" and speaks glowingly of the "highly cultured Cuban music-lovers." E. F. O'B.

"The Messiah" is to be sung in Richmond next week by the Wednesday Club chorus, assisted by local artists, the entire work to be given by Richmond singers.

EVAN WILLIAMS IN POPULAR PROGRAM

Tenor in Admirable Voice for His Second New York Recital of the Season

EVAN WILLIAMS, tenor. Song recital, Aeolian Hall, afternoon, Jan. 14. The program:

"Ah, Love, But a Day," Protheroe; "A Spirit Flower," Campbell-Tipton; "Loch Lomond," Old Scotch Air; "Mentha Gwen," Old Welsh Air; "Just a Wearyin' for You," Jacobs-Bond; "My Pretty Jane," Bishop; "O Dry Those Tears," Del Riego; "Open the Gates of the Temple," Knapp; Recitative and Aria, "Thy Rebuke," "Behold and See"; Recitative and Aria, "Comfort Ye" and "Every Valley," from "Messiah," Handel; "Sound an Alarm," from "Judas Maccabaeus," Handel; "Absent," Metcalf; "Sweet Miss Mary," Neidlinger; "All Thro' the Night," Old Welsh; "Because," d'Hardelot; "A Perfect Day," Bond; "Beautiful Isle of Somewhere," Fearis.

This was obviously a strictly popular program that Mr. Williams concocted. Following the example set by Maud Powell, he chose some of the best loved numbers that he has sung for the talking-machine, and by the manner in which he sang them heightened their popularity immeasurably with those who heard him on this occasion. He was in fine voice, his tones warm and mellow and his delivery marked by that characteristic, intimately human quality one expects to find in a Williams recital.

The audience filled the hall. Applause was of the unmistakably sincere sort and it was loud and long-continued. Perhaps the greatest enthusiasm followed the Del Riego and d'Hardelot numbers. Mr. Williams made a little speech after "O Dry Those Tears," in which he referred to the difficulty of singing with a sense of bereavement heavy upon him. Many of the audience did not understand the reference, which was to the deaths of two aunts and a niece of the tenor, which took place in Akron, Ohio, in December.

In songs of humor and songs of sentiment and in the "Messiah" excerpts Mr. Williams was equally effective. His diction was a delight. His dramatic climaxes in several of his numbers were of irresistible power.

This was the tenor's second New York recital of the season.

Mme. Mulford and Dr. Carl Assist New Jersey Chorus

In the twenty-ninth private concert of the Woman's Choral Society of Jersey City, held at Bergen Lyceum, Jan. 12, the chorus had the able assistance of Mme. Florence Mulford-Hunt, mezzo-contralto; Dr. William C. Carl and a string orchestra. The chorus, under the direction of Arthur D. Woodruff, gave admirable interpretations of Harris's "Invocation to St. Cecelia," Bemberg's "Joan of Arc," "When Twilight Weaves Her Gentle Spell," arranged by Branscombe, and Mrs. Beach's "Dolladine" and "Candy Lion." The program closed with the patriotic hymn, "Hail, Land of Freedom!" by George Chittenden Turner. Of special merit were the accompaniments played by Mrs. Caroline De Peyster Burger.

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WOMEN JOIN CHICAGO OPERA GUARANTORS

Mrs. McCormick and Mrs. Spaulding First of Their Sex to Appear on List

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 13, 1917.

THE names of two women appear among the guarantors of the Chicago Opera Association, which hitherto has been composed of men only. Mrs. Edith R. McCormick and Mrs. Howard H. Spaulding are included in the list made public this week of the guarantors who have pledged a fund of \$500,000 to support opera in Chicago for a period of five seasons, beginning next winter. The only other new name is that of Giulio Bolognesi.

The guarantors are: J. Ogden Armour, Giulio Bolognesi, Richard T. Crane, Charles G. Dawes, Charles L. Hutchinson, Samuel Insull, N. M. Kaufman, Louis B. Kuppenheimer, A. J. Lichstern, Cyrus H. McCormick, Mrs. Edith R. McCormick, Harold F. McCormick, John J. Mitchell, Max Pam, Julius Rosenwald, Martin A. Ryerson, John G. Shedd, Mrs. Howard H. Spaulding, Frank D. Stout and Edward F. Swift.

An addition to the list of important music schools in Chicago is the Ziegfeld Musical College, sponsored by Carl Ziegfeld, who formerly was a director of the Chicago Musical College, and has been a leader in the musical life of Chicago for thirty years. Last November he began the selection of a teaching staff for the college he was planning, and selected a location distant from the heart of the city, following the custom of Eastern conservatories. A building is being erected at Madison Street and Springfield Avenue, and is about ready for occupancy. The faculty is made up of teachers who have been associated with Carl Ziegfeld in other schools, some of them for as long as twenty-five years. The teaching force includes Maurice Rosenfeld, Ettore Titta Ruffo, Frank B. Webster, Frederick Carberry, Hazel Eden, Mrs. Frank Farnum, Violette Jordan, Bernard Dieter, Bessie E. Ayers, Leonore Simon Bodine, Elizabeth Arnold, Ethel V. Fisher, Ethel D. Couleur, Doushka Fabiani, Alexander Gray, Maud Woodley Chandler, Joseph Silberstein, Aurelio Fabiani, Vaclav E. Medek, Marian Merrill McNamee, E. Marie Bel Fouche and Capt. Frank E. Yates.

Piano and Song Recital

Mme. Julie Rive-King, pianist, and Mme. Justine Wegener, *lieder* singer, pleased their hearers at the Bush Theater Tuesday evening in a joint recital in the Bush Conservatory Artist Recital series. Mme. Wegener was at her best in her interpretation of songs by Schubert, Schumann and Hugo Wolf, and was delightful also in songs by MacFayden and Mrs. H. H. A. Beach. Mme. Rive-King made Liszt's music eloquent and showed her training under that master by her easy mastery of the keyboard.

Nellie and Sara Kouns, lyric sopranos, and Edward Collins, pianist, were the artists for the Lake View Musical Society Monday afternoon. The sisters repeated the success they have obtained elsewhere. Their voices are fresh and warm, lending themselves well to folk music such as Dvorak's "Songs My Mother Taught Me," and Strauss and Schubert songs. In their ensemble singing they are splendid, their voices blending sweetly, and their singing being guided by rare musical intelligence. Edward Collins included four of his own waltzes on the program, for which he was warmly applauded. He is a versatile pianist, rocking the cradle with a tender hand in Chopin's "Berceuse," and marching with military stride through the Schubert-Taussig "Marche Militaire."

Marguerite Buckler, soprano of the Chicago Opera Association, and James Whittaker, pianist, gave a program Tuesday in the Louis XVI. Room of the Hotel Sherman for the Tuesday Art and Travel Club. Mr. Whittaker confirmed previous impressions by his enjoyable

playing of Liszt, Mendelssohn and Chopin, not only displaying thorough mastery of technique, but exhibiting the soulfulness that is entirely missed by the mere dry-as-bones technician. Miss Buckler sang songs by Debussy, Fourdrain, McNair Ilgenfritz, Campbell-Tipton and Horsman. Her singing was well liked.

Its 459th Concert

The Musicians' Club of Chicago gave its 459th concert Tuesday afternoon, with a program by Leta Murdock, Grace Young, Vina Fravel, Bessie Andrus Mills, Rose Lyon and Elizabeth Olk-Roehl.

Lucien Muratore, French tenor of the Chicago Opera Association, filled the vast reaches of the Coliseum with his voice and roused his hearers to wild enthusiasm when he sang "La Marseillaise" yesterday at the Allied Bazaar. Dora De Philippe sang in the evening, and James Goddard, basso, sang Thursday.

Mme. Hanna Butler sang Gruber's "Silent Night" at the Strand Theater for the children's cantata, "The Birth of Christ." Her voice was of the velvety smoothness and unusual sweetness which have made her singing so popular in the middle West.

Mary Garden was the guest of honor of the Washington Square Players at the matinee in the Play House this afternoon.

A program of songs was listened to in H. Whitney Tew's studio in the Fine Arts Building Sunday afternoon. Mr. Tew's baritone was heard to good advantage in a selection from Handel's "Alceste," in Verdi's "Quand' ero paggio," and Cornelius's "Ein Ton." His pupils showed the effect of careful training in their interpretations, and especially in the improvement of tone.

Mr. Eames Re-elected

Henry Purmort Eames has been re-elected president of the Society of American Musicians. The "Song of the Morning Star," from his "Sacred Tree of the Omahas" music (the pageant given in Omaha last year), was sung to-day by Mrs. Jane Pinckney French, soprano, at a recital in the Cosmopolitan School. Helen Thomas Dorothy Wood, Mrs. Herbert Moore and Oscar Wagner, pupils of Mr. Eames, played a piano recital of selections by Debussy, Chabrier, Liszt and Chopin.

The American Conservatory resumed its Saturday afternoon concerts to-day, with a Beethoven Chamber music program under Adolf Weidig's direction.

Karl Reckzeh was guest artist for the Chicago Musical College in the Ziegfeld Theater this morning.

Two compositions by Irving Gingrich of Grace M. E. Church, and two compositions by George Dupont-Hansen, Danish organist and composer of Chicago, were features of the organ recital by Eric Delamarter last Thursday.

Else Harthan-Arendt, soprano; Ruth Breyspraak, violinist; and Arthur Fram, pianist, gave a recital for the Sherwood Music School Saturday.

The Chicago Institute of Music gave a New Year's party to the pupils and their parents and friends last Saturday. Ernest Toy played the violin, and Ruth Miller led the orchestra in the Kinder Symphony.

A joint luncheon was enjoyed by the Beta Chapter (Evanston) and the Gamma Chapter (Chicago) of Sigma Alpha Iota in the Hotel La Salle. Irma Hoag, soprano; Ella LaForge Murphy, soprano, and Milchrist Corkhill, pianist, furnished the musical program, and President Mrs. Phillip Holmes of Gamma Chapter, and President Beatrix Byxby, of Beta Chapter, delivered addresses.

Rose Lutiger Gannon, contralto, was soloist for the Philharmonic String Quartet program of the Civic Music Association at the Austin High School yesterday.

FARNSWORTH WRIGHT.

Employ Scientific Tests to Find Musical Ability of Iowa City's Young

CHARLES CITY, IOWA, Jan. 13.—Prof. Carl E. Seashore, head of the department of psychology at the State University of Iowa, has been spending the past week here conducting tests for musical ability among the children of the seventh and eighth grades. Several distinct tests are given with instruments perfected by Professor Seashore during his fifteen years' work in experimental psychological work. Much time was spent here on the different tests and in one case a twelve-year-old girl has been discovered whom Dr. Seashore pronounces as possessing extraordinary natural musical ability. This little girl will be given further examination at the laboratory, where instruments are available for complete tests and where the entire study will require three days. This is one of the first schools to be given the tests by Dr. Seashore. He has received invitations from several schools in Iowa and St. Louis to conduct similar surveys.

B. C.

Hodgson Pupil for Sorrentino Tour

Adèle Petit, a gifted pupil of Leslie Hodgson, the New York pianist, has been engaged by Umberto Sorrentino, the Italian tenor, to appear as his assisting artist in a number of concerts in the South this winter.

MRS. BEACH PLAYS HER OWN WORK IN ST. LOUIS

Distinguished Composer Presents Her Concerto Before Zach Audience—Symphony "Pop"

ST. LOUIS, Jan. 13.—At the third of its concert series the Missouri Athletic Club on Tuesday evening presented the entire St. Louis Symphony Orchestra, under Mr. Zach, with Sarame Reynolds, dramatic soprano, as soloist before an audience that packed the immense dining room. The program bordered on the "popular." Grainger's "Shepherd's Hey" was repeated, despite the "no-encore" rule. Miss Reynolds, heard here for the first time, showed a lovely voice, of good range and dramatic quality.

At the seventh regular pair of concerts the soloist and, incidentally, quite an attraction at all musical events here in the past weeks, was Mrs. H. H. A. Beach, the famous American composer, who presented her beautiful Concerto in C Sharp Minor. Mr. Zach opened with a fine reading of Schubert's "Unfinished" Symphony.

Wilmot Goodwin, baritone, and Florence Austin, violinist, appeared in two recitals at the Wednesday Club. Samuel Quincy was accompanist.

At the "Pop" last Sunday the soloist was Rena Lazelle, soprano. Mr. Zach gave the "Aladdin" Suite by Edgar Stillman-Kelley a hearing and it was well received.

H. W. C.

Boston Symphony's Visit Enjoyed Heartily by Worcester Concert-Goers

WORCESTER, MASS., Jan. 10.—The Boston Symphony Orchestra won another triumph last night on its second appearance in this season's Ellis concerts in Mechanics' Hall. In a well selected program it was applauded again and again by an appreciative audience of fully 1500. The assisting artist was Lillia Snelling, contralto, who made a favorable impression. Her numbers were chosen from Saint-Saëns's "Samson et Dalila" and Tchaikovsky's "Jeanne d'Arc." The feature of the program was Tchaikovsky's Symphony in F Minor, which has not been heard in Worcester for a considerable time. Ernst Schmidt conducted the orchestra in the absence of Dr. Karl Muck.

T. C. L.

Oscar Seagle to Sing Huss Song

At his Brooklyn Institute recital, Jan. 23, and on his February tour Oscar Seagle will sing Henry Holden Huss's song, "After Sorrow's Night." The house of G. Schirmer will shortly publish it.

EMMA ROBERTS

Given an Ovation in Washington

American Contralto Appears as Soloist with the RUSSIAN SYMPHONY ORCHESTRA in an All-Russian Program at the National Theatre on January 5th, in the Presence of the President and Mrs. Wilson.

The Press of the Capital Is Unanimously Enthusiastic:

"Emma Roberts, the assisting artist, made a most favorable impression. She has a charming personality, which greatly assists her rich contralto in winning her hearers. Her voice is of sufficient power and long range, as was exemplified in her second song, 'Keen the Pain,' by Rachmaninoff, when, after touching high A flat, she had covered two octaves. Pure contraltos are quite as scarce as great tenors, and when one is heard possessing mellow, 'cello-like notes as well as the ability to soar to heights to be envied by mezzos without the loss of the beautiful contralto quality, it is a treat indeed. Such was Miss Roberts' voice."—*Washington Evening Star*.

"Emma Roberts, a contralto new to us, was given an ovation. Miss Roberts has a voice of rich beauty that has no single artifice in its delivery and that possesses a rare uniformity throughout its range. It is a genuine contralto with deep feeling in it that is akin to tears.

"In her second group of songs the plaintive 'Soldier's Bride' of Rachmaninoff, with its wail of perfect vocalization, and the three folk songs, Miss Roberts showed the temperament of the dramatic artist, making her comedy quite irresistible. These songs were beautifully sung."—*Washington Times*.

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WASHINGTON Y. M. C. A. OPENS A CIVIC MUSIC CAMPAIGN

John Monroe Appointed First Musical Director of the Association
—Peabody Institute Teachers to Aid in His Work—"Lobby"
Concerts Inaugurated to Prepare the Way for a More
Serious Appreciation Course

WASHINGTON, D. C., Jan. 16.—The local Young Men's Christian Association has appointed as its first musical director John Monroe, pianist and teacher of this city. This office is unique in the history of the association.

With small encouragement, Mr. Monroe has been offering musical evenings of various kinds at the Y. M. C. A. for the last several years. These efforts made the directors realize that, in the vast schedule of studies, amusements, and athletics offered by the institution, music was being omitted as an organized factor. Thus it was that Mr. Monroe was given this office with power to work out his own plans.



John Monroe

It would have been difficult to find a man better suited to the position of musical director than Mr. Monroe, as he is, above all else, a man of the people—a young man with vigor and a smile, serious and happy in his music, unassuming and congenial. He received the larger part of his musical education from the Peabody Institute of Baltimore.

Mr. Monroe's work in behalf of organized music has resulted in the founding of the Chord and String Club and the Peabody Club. He has served as president of each body, declining further election on account of other duties. He has called upon the Peabody Club, composed

of students and graduates of the Peabody Institute in Washington, to assist him in his work with the Young Men's Christian Association, and several of the members have arranged to appear in the Music Appreciation Course.

In seeking the best means to present music at the Y. M. C. A., Mr. Monroe selected two methods. The first was weekly lobby concerts, which began in the late fall, and the second was the appreciation course, which has just been inaugurated.

"It was my idea," commented Mr. Monroe, "that the lobby concerts should prepare the way for the more serious appreciation course. It was my purpose, also, to put this music in the way of the people, so they would stumble over it, as it were, and so I placed it in the lobby. It has pleased me to note how these events have grown in the matter of attendance and accompanying enjoyment. I have drawn upon the members of the association as well as the passers-by on the street. From twelve listeners at the first concert we have increased to 250. I insist that these offer music of good quality, but of a light, pleasing nature. They are to entertain and make one know the pleasure of music—to eradicate that idea that music is a thing apart, unless one understands its technique and forms. I feel I am accomplishing something in this."

Community Singing, Too

"The music-appreciation course is for the student, the teacher, the musician and the serious lover of music. In the form of popular lecture recitals I have planned six evenings of music in which various instruments and phases of the art will be discussed and a short program presented. That the audience may have a part in these, each recital will close

with community singing under the direction of the lecturer. In this way I carry out my idea that music is for the people and not a thing apart. I do not mean to thrust music upon the public, as that never brings permanent results; but I want to present it so attractively that the public will want to take what I give and in taking it will keep it for itself. I believe that the knowledge of music should be as much a part of one's education and culture as a knowledge of plays, of the best novels, inventions, famous paintings, and many other things we hear discussed daily."

The appreciation course is offered under the auspices of the Washington Peabody Club, of which Walter Charnbury is president. Five of the lecture recitals will be given by the following members of the faculty of the Peabody Institute: Virginia Blackhead, Grace M. Spofford, Ann Hull and Marion Rous, and one by Hamline E. Cogswell, music director of the Washington Public Schools.

The course was launched by Miss Blackhead Jan. 8 with the subject "The Violin." In a comprehensive, concise manner, the speaker gave a history of the string family with practical illustrations on the instrument by Abraham Goldfuss of Baltimore. The program concluded with several artistic numbers by Mr. Goldfuss, with Miss Blackhead at the piano.

W. H.

A Sunday Afternoon Symphony Audience in Philadelphia

There is a kind of silent team-work, a sort of unified appreciativeness, about the Sunday afternoon audiences that you don't find anywhere else in town, says the Philadelphia Public Ledger. From the nice, funny old gentleman with the protuberant side-whiskers and the pronounced dislike of muted trumpets as exemplifying the distressing modernism of music, to the nice, funny young gentleman, aged ten, with Bostonese bifocals, who is thrown into an applauding delirium by "Don Juan," they are interested, alive, tremendously in touch with everything that happens on the stage. The Oriental eyes of the college student across the aisle from you are not a bit less snapping with attentiveness than are the plain, pure eyes of that intelligent New Englandish school teacher lady in the box. And the firecracker eyes of the kids are perhaps, the poppingest and the prettiest symbols and signs of the

whole affair. Age finds it can well afford to scale off the years when bully good music is being played—on an otherwise possibly draggy Sunday.

LORETTA DEL VALLE IS WELCOMED IN HOME CITY

Orange, N. J., Greets Soprano in Concert
of Knights of Columbus—Paul
Eisler Plays

ORANGE, N. J., Jan. 16.—Loretta Del Valle, the coloratura soprano who was heard last summer with the Civic Orchestra Society, gave a recital at the Armory in Orange last night under the auspices of the Knights of Columbus.

A huge audience gathered at the Armory to hear the soprano who was singing in her home city for the first time since her return from abroad. Her friends and admirers welcomed her cordially and demanded three encores at the conclusion of the concert. These encores sounded a popular note, for they were "Last Rose of Summer," "Comin' Thro' the Rye" and "The Cuckoo."

With unflinching technique and brilliance Miss Del Valle sang two arias that are in the repertoire of every coloratura—"Ah fors è lui" from "Traviata" and the "Bell Song" from "Lakmé." Her upper tones have the fullness and power that we expect from a dramatic soprano and yet the voice has marked flexibility and sweetness.

Miss Del Valle also sang a group of Irish folk-songs, numbers by Brahms and Eckert and the "Primavera" Waltz by Strauss. These lighter numbers she sang with a wealth of personal charm and grace.

Paul Eisler, one of the assistant conductors of the Metropolitan Opera Company, was the accompanist, and performed his task with sympathy and understanding. He played the "Love Death" from "Tristan and Isolde" as a solo and was heartily applauded.

H. B.

Sylvester Rawling, the New York Evening World critic, says that John McCormack, the tenor, "would rather see 'a go' between two 'nifty' lightweights at Madison Square Garden than sing at the Hippodrome for \$12,000."

CARL FRIEDBERG'S TRIUMPH

NEW YORK AMERICAN.

Kreisler and Friedberg Triumph

Famous Viennese Violinist Shares Honors at Carnegie Hall with Pianist
Winning Applause in Brahms' Sonata from Throng.

Fritz Kreisler and Carl Friedberg played together yesterday afternoon before an audience that filled Carnegie Hall to overflowing. Doubtless most of the men and women in that huge throng had come mainly to hear the famous Viennese Violinist. He has won the public support which he deserves. His associate, though attracting more and more attention, has not yet "arrived" in America.

But Kreisler knew well when he generously invited Friedberg to share honors with him in Brahms' sonata for piano and violin in G major, opus 78, and in a group of classic pieces arranged and transcribed for the two instruments by the pianist, that he was dealing with a true, a sincere and exceedingly accomplished artist. And those listeners who did not share that knowledge with him at the beginning of the afternoon must have been enlightened before the end.

To hear Brahms' beautiful sonata as played by these two distinguished men was a delight from first to last. The modest little man at the piano, who subsequently in the music he had adapted so effectively, shrunk from acknowledging the applause with his partner, by no means filled a subordinate rôle in the inspiring results achieved. Indeed, there were some persons in the audience who though fully alive to the eloquence of Kreisler's cantilena in the flowing melody wherein Brahms has incorporated his "Regenlied" felt that Friedberg showed more profound and intense sympathy with the spirit of the composer than his collaborator.

His performance of the piano part, so exquisitely elaborated in nuance, so incisively expressive in every phrase was nothing short of mastery. Among the Friedberg transcriptions, which included an Andante Cantabile, "Pan and Syrinx" by Montclair, and an Adagio in E flat major by Mozart, a charming all French Gavotte in D minor and a vivacious Rondo, in D major, by Mozart, pleased the audience most. Both had to be repeated.

N. Y. POST.

Fritz Kreisler drew the usual overflowing audience to Carnegie Hall when he gave his third recital yesterday afternoon. The Brahms sonata in G major which the distinguished pianist, Carl Friedberg, was played together in ad-



mirable style. Of four violin solos transcribed by Friedberg for Kreisler, the audience liked best—and quite properly so—a most fascinating old French Gavotte which was stormily redemanded. The audience also redemanded the fourth of these arrangements by Friedberg, a Rondo in D by Schubert.

N. Y. MAIL, Eve.

It was a happy thought on the part of Fritz Kreisler to enter into a temporary partnership yesterday afternoon with that sterling pianist, Carl Friedberg. It made possible a magnificent interpretation of the Brahms violin sonata in G major, for Mr. Friedberg seems to have a peculiar understanding of the spirit of the German master and of the essential coherence of his scores.

Moreover, Mr. Kreisler found in a group of Mr. Friedberg's transcriptions of older music some delightful material of the kind he has already made popular, for these also Mr. Friedberg was at the piano. A particularly effective old French Gavotte had to be repeated. The Brahms sonata, which is seldom heard here, made a deep impression in the hands of its masterly interpreters.

N. Y. TIMES.

The recital given by Fritz Kreisler at Carnegie Hall yesterday afternoon, at which he had the assistance of Carl Friedberg, the pianist, was probably the best attended event of the day and certainly the one at which the audience exhibited the most tumultuous enthusiasm, refusing to go home at the end, after the hall lights had been turned down in an effort to turn them away. Mr. Friedberg participated in a deeply eloquent performance of Brahms' sonata in G minor and a group of pieces he had arranged and transcribed for violin. Of the latter the audience seemed to like best an old French Gavotte in D minor, delightfully typical of its kind in melody, and in the presence of a musette section and the use of the "tierce de Picardie."

N. Y. HERALD.

With Mr. Kreisler was Carl Friedberg, pianist, who not only played at the piano Brahms' G minor sonata admirably, but appeared as a composer and accompanist in a group of short violin works which in the manner originated by Mr. Kreisler a few years ago, were transcribed from old music "Pan and Syrinx," by Montclair, an Adagio of Mozart, Rondo by Schubert, and an old French Gavotte charmingly arranged by Mr. Friedberg. The last one had to be repeated to satisfy the demands of the audience. The works are better than the general run of transcriptions.

N. Y. TRIBUNE.

Its artistic culmination was found in the performance of the sonata in G major for pianoforte and violin by Brahms, which disclosed the most refined type of sympathetic co-operation toward a high end by the two men. Mr. Friedberg also accompanied the violinist in a group or transcription of the lighter sort which he—the pianist—had made.

WITH NEW YORK SYMPHONY ORCHESTRA

N. Y. Journal of Commerce.

His performance of Beethoven's mighty concerto in C Minor was masterly in conception and execution. Mr. Friedberg is essentially refined and poetic in his interpretations, yet they rarely if ever failed to reach the extreme of passion and tenderness, vehemence and gracious charm.

N. Y. Evening Mail.

Of the remaining pianists of the day, it may be stated that Carl Friedberg has never played better in New York than he did Beethoven's concerto in C Minor yesterday afternoon, and that he proved himself an interpreter of the first rank.

N. Y. Staats-Zeitung.

In Beethoven's C Minor concerto Carl Friedberg presented one of the greatest and noblest treats of the new awakened season. It is impossible to give this masterpiece with more poetic and purer inspiration and animation as Friedberg has given it.

Deutsches Journal.

The climax of this treat was the rendition of the C Minor concerto by Beethoven played by Carl Friedberg. Nothing new can be added to this artist's Beethoven interpretation. One knows that this master always gives his own, even if he plays Beethoven for the hundredth time.

Washington, D. C., Post, Jan. 2, 1917.

Mr. Friedberg, new to Washington, played the melodious Schumann Concerto in masterly fashion. Mr. Friedberg's playing was highly artistic, splendid in rhythm, with a fine singing tone, and in interpretation poetic and colorful to a degree. His pianissimos were marvels of delicacy and grace. His performance was roundly applauded. (With the Boston Symphony Orchestra.)

N. Y. Times, Nov. 10.

Mr. Friedberg's playing of Beethoven's concerto was delightful in the highest measure. How he was able to polish off his phrases in the most delicate and subtly colorful manner, and yet give a performance of the work that was notable for its strength and continuity of line, is one of the mysteries that only the highly accomplished artist can solve. That he did this and that he expounded Beethoven's piano style, in such a manner as that much played master all too rarely benefits by, the very enthusiastic applause of the audience testified to.

N. Y. Sun.

He played Beethoven's C Minor concerto in a manner wholly admirable both for a dignity and beauty of conception and in the mastery of technical finish. Discriminating taste and artistic sympathy enriched every movement, while the whole interpretation was pervaded with an atmosphere of poetry, tenderness and even power. At the close Mr. Friedberg was enthusiastically recalled.

N. Y. Tribune.

The concert in Aeolian Hall, at which Mr. Friedberg played Beethoven's concerto in C Minor, was a concert of the highest degree of dignity and interest.

Though it is a much abused term, it is proper to say here that the concerto received a fine reading, one that was noble, strong, poetical and full of charm.

N. Y. Herald.

At the concert of the Symphony Society at Aeolian Hall yesterday afternoon, Carl Friedberg appeared, playing Beethoven's C Minor concerto with the orchestra. He plays Beethoven excellently. Few players could have equalled his performance, and the audience applauded his work long and loudly.

First New York Recital, Aeolian Hall, Jan. 23d

SCHUMANN-CHOPIN PROGRAM

Steinway Piano Used

Management: ANNIE FRIEDBERG, 1425 Broadway, New York

An Eleventh-Hour "Carmen" and a Crowded Philadelphia Opera House

By H. T. CRAVEN

PHILADELPHIA, Jan. 15.—Pleasant astonishment was the comfortable managerial attitude at the Metropolitan last Tuesday night when the largest operatic audience of the season greeted the American debut of Margaret Matzenauer as *Carmen*.

"We didn't expect this," confessed a gratified official, "but now we have substantial evidence both of the popularity of Bizet's music drama and the drawing power of our great German contralto." It is easy to be smilingly superficial when times are prosperous. Bad business invariably prompts searching analysis. Full houses are usually accepted on their face value.

As a matter of fact the significance of these deductions is open to disquieting criticism. Until the eleventh hour Geraldine Farrar had been billed to sing *Carmen*. Her personal popularity, vastly augmented by the film play, is incontestable. The movies have illumined at least one operatic libretto in the repertory. Vast elements of the public that complain of inability to understand what the majority of music dramas are about are perfectly in touch with the tragedy of the gipsy cigarette girl. Furthermore they adore her much advertised American interpreter, Mrs. Lou Tellegen's unchronicled actions are not numerous. Over the "high-brow" stigma which so frequently mars the appeal of grand opera she has supremely triumphed.

And so, three days before the performance in question, every seat in the Metropolitan had been sold. Farrar's *Carmen* was the magnet. Announcement of "sudden indisposition" and of substitution in the cast reached the daily papers late Monday afternoon. Few musical editors—elusive folk—were at their desks. Most of the next day's journals printed no "story" whatever concerning the change in the originally announced personnel. Publication of that fact was made—with a few exceptions—only in the eye-taxing agate of a ten-line advertisement. The truth is that there was no widespread cognizance of Farrar's illness. Crowds therefore thronged the opera house, and it was probably the predicament of being "all

dressed up with no place to go" that resulted in the non-return of almost all of the previously purchased tickets. Certain heartless cynics at the Metropolitan during the first act even contended that many in the great audience actually believed they were seeing and hearing the comely Geraldine. If this be true, flattering unctious in Mme. Matzenauer's soul is appreciably diminished and the intrinsic popularity of Bizet's work remains a question. Certain it is that last season's very adequate production of "Carmen" by the Boston Opera Company was not popularly attended, and it looks decidedly as though last Tuesday's huge assemblage was won mainly through a misapprehension.

* * *

It is, however, agreeable to record that no misconception of Mme. Matzenauer's reception, as the performance progressed, is possible. Public approval of the newest *Carmen* was frankly manifested.

The Teuton contralto is still Juno-esque, Valkyr-like in build, but in view of her previous proportions, she is indeed a sylph. Mr. Guard sent out the tale that she had diligently followed instructions laid down in Vance Thompson's manual of meagerness, "Eat and Grow Thin." In any event something has happened, and at least 25 pounds of avoirdupois which once was Mme. Matzenauer's has vanished in the *ewigkeit*.

Vocally she dispensed some thrilling beauties. Most of the score is well suited to her rich tones. Particularly is this true of the third act music with its impressive accent of impending tragedy. In the card scene Mme. Matzenauer was entirely at home.

On the whole the deficiencies of the Matzenauer *Carmen* are largely a matter of temperament. It is essentially un-Spanish.

Fairness impels the explanation that but once previously in her career had Mme. Matzenauer sung the part of *Carmen* in French. This production occurred some five years ago in Munich when Caruso was the *Don José*. The German text, however, was familiar to her through frequent performance in the Fatherland. Preparation for her Philadelphia appearance in the rôle was confined to a hasty rehearsal of the score with Conductor Polacco, who averred that he had been unable to note a single musical mistake in this eleventh-hour drill. Her slips in the actual presentation were probably due to nervousness,

for Mme. Matzenauer is without question one of the foremost singers of the day.

Martinelli sang with fervor and acted with taste as *Don José*. The rare loveliness of *Micaela's* arias must have been chiefly responsible for the applause won by Edith Mason. It is hard to fail in the "fattest" small rôle in opera. De Luca was one of the most diminutive bull-fighters ever seen in or out of music drama. All the minor parts were admirably done—notably the *Zuniga* of Léon Rothier, the sole French artist in the cast. Few "Carmen" choruses have been better than this one, and Mr. Polacco's reading of the score was dramatically eloquent in every nuance.

It may be added that any one who doubted the absence of Spanish atmosphere in the production could have readily discriminated between the real thing and a vain struggle to attain it, in the ballet interpolation by Rosinia Galli. In the captivating "L'Arlésienne" dances familiarly introduced in Act Three this ever-delightful artist imparted a definite fillip of Andalusian salt. The scene was unmistakably Seville, not Dusseldorf or Frankfurt.

* * *

Laudable endeavor to depart from the monotonous conventionality of the average Wagnerian program was comfortably manifested in Monday night's concert given by Walter Damrosch and the New York Symphony Orchestra in the Academy of Music. Some of the "bromides" are quite too good to be missed and Mr. Damrosch did not ignore them, but several numbers bore the welcome stamp of innovation. Especially was this so of Brangäne's "Warning Call" from "Tristan," passionately played by the orchestra, with the vocal passages sung off-stage by the excellent contralto, Julia Clausen. *Kundry's* rather maternal love-making from "Parsifal," sung by the same artist, was another departure for the concert platform. More routine tactics were revealed in the "Immolation Scene" from "Götterdämmerung," but Mr. Damrosch's reading was so masterful, Mme. Clausen's so epically thrilling, that forgiveness for this reversion to convention may well be made. The orchestra also played "The Prize Song," Introduction to Act Three and the Overture from "Die Meistersinger," the "Tannhäuser" "Bacchanale" and the "Siegfried" "Forest Murmurs." The last-named was the conductor's own graceful arrangement, and its performance called to mind Mr. Damrosch's admirable purely instrumental version of "Brünnhilde's Awakening"—a selection too seldom heard in Wagnerian concerts went to overwork the "Ride of the Valkyries" and the "Tannhäuser" Overture.

Mr. Damrosch attracted the best house he has had here for many a season and the improvement in his orchestra occasioned inevitable comparisons with our home organization.

The Philadelphia Orchestra is unquestionably a fine band, but Mr. Stokowski has no such cellists as Walter Damrosch and his horn choir is not always devoid of stridency. Choice between conductors is a matter of taste. Mr. Damrosch's manner has the "professionalism" of the operatic director. Hence he is at his best in Wagner. Mr. Stokowski is a poet, and as a poet he achieves superbly or he fails as strikingly as misdirected inspiration is sometimes wont to do. It is good for Mr. Damrosch to come here and show us another possible side of the conductor's art.

* * *

And like a rhapsodist again, Mr. Stokowski occasionally overtakes the scope of his own ambitions. In planning one hundred and twenty-four concerts, replete with difficult novelties, this season, the director has stretched his capacities very near the breaking point. There are limits to human endurance, and when a conductor goes to the extreme of mem-

orizing virtually all the scores, as this one does, it is not hard to see why his physician has counseled rest. As a result of these methods, Mr. Stokowski contemplates delivering his baton for at least ten of the projected programs to Concertmaster Rich. Announcement of this policy (which does not involve any of the regular pairs of Academy concerts) has already been made. Artistic enthusiasm has its drawbacks. The Philadelphia Orchestra's admired leader will do well to realize this before it is too late.

Fortunately, and possibly because no erudite novelties of questionable values were submitted, this week's orchestra concerts were rich in unforced beauty and poetic appeal. No sense of strain was disclosed in the mystic harmonies of the César Franck D Minor Symphony nor in Felix Weingartner's felicitous instrumentation of Weber's "Invitation to the Dance." Josef Hofmann, the soloist, was heard in Saint-Saëns's tuneful Fourth Piano Concerto—a marked relief after some of the ponderously dull virtuoso displays, from which we have long suffered—and Michael Dvorsky's piquant, ultra-modern "Chromaticon." This lively and brilliant composition for piano and orchestra bears a certain distant connection in its almost droll dissonances to Strauss's "Till Eulenspiegel." On the whole it is one of the most interesting piano show-pieces offered here in a long time.

* * *

Does anybody in this epoch still question the superiority of personal appeal over all other claims to recognition? If so, let him read that John McCormack was heard by nearly five thousand persons in the Metropolitan on Thursday night. This about breaks the record. And Mr. McCormack can go on and on.

Fritz Kreisler enhances personality with celestial art. Both assets were exhibited in the Academy on Saturday afternoon at a concert which fully deserved all the admiration it won. Such scenes are all too rare in music.

Charles Wakefield Cadman is said to have promised to write a song for Dorothy Jardon, the vaudeville singer, says the New York *Telegraph*. At Mr. Cadman's request Miss Jardon sang his "Land of the Sky-Blue Water," after the composer had heard her in Washington.

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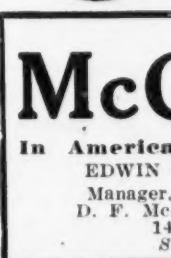
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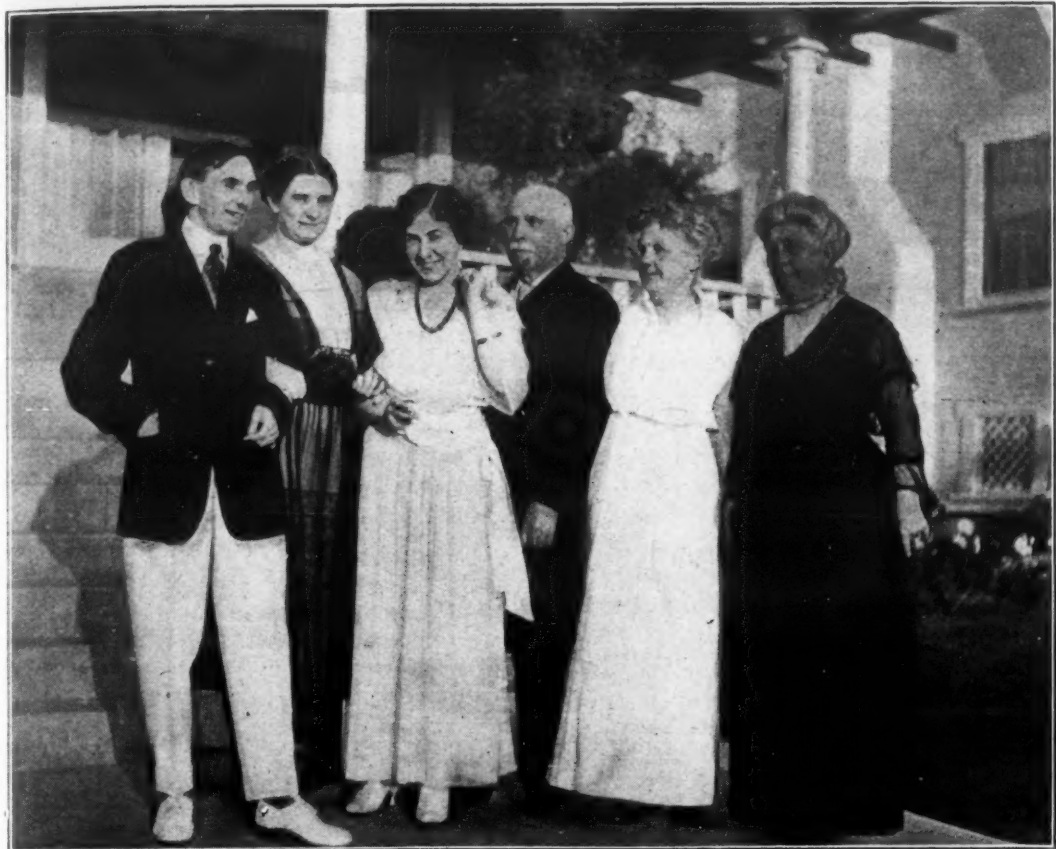
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Los Angeles Symphony to Present New Cadman Suite, "Thunderbird"



Charles Wakefield Cadman and an Artistic Group at Los Angeles, Cal.

LOS ANGELES, CAL., Jan. 17.—This city enjoys the distinction of being the artistic center of the West. Aside from its other advantages, Los Angeles is the home of numerous film studios and this helps to make the city an all-year Mecca for theatrical folks, musical and other artistic celebrities. The appended photograph shows a jolly group of Los Angeles musical and literary people out looking for a snowflake on a Los An-

geles winter day. (They didn't find it.) To the left is Charles Wakefield Cadman, who is a resident, the composer of the "Thunderbird" Suite, which will have its premiere performance by the Los Angeles Symphony Orchestra, Jan. 19. The second woman to the right is Sarah Truax, leading woman in "The Garden of Allah," now playing in Los Angeles, at the Mason Opera House. The second woman from the right is Mrs. Cadman, the composer's mother. W. F. G.

"SECRET OF SUZANNE" TO BE SUNG IN ENGLISH

Kingsbery Foster Will Present Wolf-Ferrari Opera to American Audiences Next Season

Kingsbery Foster, the New York concert manager, has arranged with Ermanno Wolf-Ferrari and his publishers to offer the Italian composer's one-act opera, "The Secret of Suzanne," to local managers, musical clubs and colleges in the United States, beginning Oct. 1, 1917. The opera is to be sung in English with a cast of reputation.

"The charming little opera was given by the Chicago Opera Company with Carolina White and Sammarco, and by the Metropolitan Company, with Farrar, Alda and Scotti," said Mr. Foster, in speaking of his plan, "and there is no

reason why it should not have the same appeal when sung in English.

"It is seldom that an opera can be translated into English with any degree of success from the standpoint of the story, but 'The Secret of Suzanne' is an exception in being particularly adaptable to translation."

Programs of American Composers at Minna Kaufmann's Musical Teas

Mme. Minna Kaufmann announces three musical teas at her studio, 601 Carnegie Hall, for the last Sundays of January, February and March. The programs will be devoted to compositions by American composers. On the first afternoon, Jan. 28, Fay Foster will be present and personally direct the presentation of her songs by resident singers. A. Walter Kramer will preside on Sunday, Feb. 25. Songs by Mrs. Angelina Comport will be featured on Sunday, March 25.

Laeta Hartley Returns from South

Laeta Hartley, pianist, returned from a successful trip in the South to play in Waterbury, Conn., in joint recital with Mme. Maria Barrientos of the Metropolitan Opera Company. Among the audiences which greeted her in the South none was more enthusiastic than that in Petersburg, Va., which is Miss Hartley's home. Mrs. Helen Trout, soprano, was the assisting artist.

PADEREWSKI IN SOMBER AND VEHEMENT MOOD

Pianist Gives His Second New York Recital of the Season—His Own Sonata on Program

Ignace Paderewski's second New York recital of the season, which took place in Carnegie Hall Tuesday afternoon of last week, showed the pianist in a particularly somber and vehement mood. His program offered Beethoven's Sonata, Op. 111, Schumann's "Papillons," his own Sonata, Op. 21, a Chopin group, two Stojowski pieces and the Liszt-Mendelssohn "Midsummer Night's Dream" fantasia.

A good deal of Mr. Paderewski's playing was profoundly, tragically eloquent, poignant and searching—especially in the opening movement of the Beethoven sonata and in his own work. Nevertheless, one felt keenly, as one so often does in his performances these days, the agonized strain, the frayed nerves, the want of alleviating reposefulness. Again, too, his violence outraged the instrument. Withal his exposition of his sonata moved the hearer deeply by its tempestuous outpouring of intense feeling, by its darkness and anguished bitterness. The work itself, a rhapsodical conception built on rugged lines, is better in its opening movement than in its second and third divisions.

The pianist's treatment of Schumann's miniatures, while not, on the whole, in conformity with their dimensions, had moments extraordinarily rich in charm of color and delicacy of fancy. In the Chopin pieces, he was, as ever, entirely in his element. H. F. P.

Mansfield, Ohio, Has Its First Community Celebration—Zeisler Heard

MANSFIELD, OHIO, Jan. 10.—Mansfield's first community holiday celebration brought together all the choirs of the city, in the First Congregational Church, directed by Florence McDonald. D. F. Shafer conducted the orchestra of forty pieces. Mme. Fannie Bloomfield-Zeisler was heard in a brilliant recital Jan. 1 at the same church.

Herman Sandby at Bryn Mawr

Herman Sandby, the Danish 'cellist, gave a recital at Bryn Mawr College, Bryn Mawr, Pa., recently before a large audience, which demanded four encores and insisted upon Mr. Sandby repeating four numbers. His Scandinavian folk-songs were, as usual, redemanded. He opened the program with the Golterman concerto, and other numbers included compositions by Dvorak-Sandby, Schumann, Weber, Debussy, Sibelius and Saint-Saëns.

A Key to Musical Culture

"I don't think there is any doubt that the most important factor in the growth of any musical community is the status of music in the home," said Wassili Leps, the widely-known conductor and teacher, in a Philadelphia *North American* interview. "If I went into a totally strange land and wanted to learn instantly its musical status, the first question I would ask would be:

"How early do you teach music to your children?"

"The second would be:

"How many homes have pianos?"



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NEW MUSIC VOCAL AND INSTRUMENTAL

"Hototogisu" ("The Cuckoo"), "Shy One."
By Emerson Whithorne. (G. Schirmer.)

In these two songs for a medium voice with piano Mr. Whithorne reveals a great deal of his talent as an interesting composer. This column has contained comment on some of his violin compositions published last summer and the present writer is familiar with his big works, which are still in manuscript.

An examination of "Hototogisu," the poem, a translation from the Japanese of Sanesada, impresses one at once with its composer's delicate fancy, his keen harmonic imagination, his poesy, which he expresses naturally in terms of suggestive modernity. It is a song for artists, requiring first of all, an instinct for the subtle. It is on this that the song is based.

"Shy One," a Yeats poem, is Irish, but not in the conventional Irish ballad way, for which we are very grateful. Perhaps had we said it was Gaelic we would have been more accurate. There is the feeling of Yeats in it. And, though it is very simple in texture, it has an enthralling charm. We can imagine Christine Miller singing it enchantingly.

"Mother Earth." By Florence Parr Gere. (Luckhardt & Belder.)

Mrs. Gere, who is known best as a composer of songs, has this time given us a choral composition for four-part women's voices with piano accompaniment. It is a setting of one of her own poems in the apostrophic manner and is conceived in a rather dramatic style. The idea of the poem is: "Mother Earth, whose voice is melody, sing to me!" enunciated in strong accents at the beginning, in repressed accents at the close. But in the body of the piece we find a fine climax, a big development of the material and a good frame for the choral writing. It should sound very effective when sung by such a chorus as Victor Harris's St. Cecilia Club, to which it is inscribed.

"Deep River." Arranged by H. T. Burleigh. (G. Ricordi & Co.)

The many singers of high rank and the general public as well, which this season has learned to love this old negro melody as arranged for voice with piano accompaniment by Mr. Burleigh, have a treat in store in the new edition which this gifted composer has just issued through his publishers.

No fault is to be found with his other harmonization. Yet Mr. Burleigh is one of those indefatigable persons who never stops trying to do a thing better, even when he has once given it to the public in printed form. He has worked over "Deep River" since the issuing of his last arrangement and has found several places where he could improve it. These improvements have been made.

What Mr. Burleigh has done is to make the accompaniment simpler and provide more folk-like harmonies in a number of places. He has employed in his setting of the accompaniment sixths and thirds—we have it on his authority that the negroes use them in their singing—and in one place has changed the accented note in the melody to a longer word than it was wedded to in his older edition. As a whole, this new edition is a finer one, more in the spirit of folk-

song. It should win many new admirers as it now stands. Three keys, high, medium and low, are issued.

Prelude. By Alexander L. Steinert. (Boston Music Co.)

A very remarkable composition for the piano is this Prelude by a very young composer in Boston. There is genuine feeling in it, a good grasp of materials and considerable technical proficiency. From the standpoint of playing it is difficult, for Mr. Steinert has not considered the amateur at all in writing it. Perhaps it could not be done in a simpler manner; we are inclined, however, to believe that with more experience as a composer Mr. Steinert will learn what economy of means is and will then express himself more concisely, using less language to convey his thought. It is the first composition by him that we have seen, and is more than promising.

Concertino in F Minor. By Giovanni Battista Pergolesi. Arranged by Sam Franko. (G. Schirmer.)

No one seems to possess the peculiar talent for digging up old musical treasures, hitherto neglected, more than does Mr. Franko. He has this time found a glorious work of Pergolesi and arranged it for concert use for string orchestra. We find the violins in four divisions, plus viola, cello and bass. There is first a wonderful *Largo*, then an *Allegro giusto*, a brisk and virile fugue; together they comprise the first movement. Then comes a tender *Andante* in A flat major (the slow movement of the work) and finally an *Allegro con spirito*, another fugue, this one in 3/8 measure. The whole work is so fine that one cannot help feeling that the conductors of our symphony orchestras will produce it at once as a string number. We get all too little original string compositions at our orchestral concerts! Mr. Franko has accomplished his task in editing and arranging it in a manner which has earned him high praise as an authority on antique music. He knows the spirit of the music of 1700 as do few musicians of our day.

"I Know a Maiden Fair to See." By Edwin J. Decevee. (J. F. Schroeder.)

Simple in outline yet charming is this Longfellow setting. Purely vocal in conception, with an accompaniment for the piano music made up of fundamental support, the little song should be much admired, especially if it is sung by Anna Case, to whom it is dedicated.

"Because I Love." By Eleanor M. Davis. (Davis Studio Publishers, Hannibal, Mo.)

Miss Davis has composed a delightful song that shows an advance over her first one, recently published and commented on in these columns. There are some good modulations in it and the melody is full and round. It is written so that it may be sung either by a high or medium voice, optional notes being indicated for the latter. It is dedicated to Mme. Buckhout.

Three Intermezzi. By Constantin Sternberg. (Oliver Ditson Co.)

The distinguished Philadelphia pianist and composer has done nothing for his instrument in some time that appeals to us as strongly as these *intermezzi*. The first is "Fairy Elves," a charming, brilliant piece, couched in pianistic terms

that executants dote on. Then comes a *Revery* of tender loveliness, based on two verses by Fitz-Greene Halleck; in it Mr. Sternberg expresses the calm of evening twilight superbly, employing modern harmonies, but with appropriate sense in every instance. The third piece is called "The Clown" and in this, too, we have a *genre* piece of distinction. The first measures of the main theme recall in their rhythm the F sharp minor section of Hugo Wolf's "Italian Serenade"; but the similarity is fleeting. The whole is an individual composition, written supremely well for the instrument—Mr. Sternberg is a piano composer in execution, as well as in spirit—and should be a fine concert piece for Fannie Bloomfield-Zeisler, to whom it is inscribed.

Such new piano pieces as these three mean something in contemporary literature. With them Mr. Sternberg has added new laurels to his already notable reputation.

A. W. K.

"In Passing Moods." By Edward MacDowell. (Arthur P. Schmidt Co.)

This collection includes several of MacDowell's most noteworthy and popular smaller piano pieces. Others, and especially those first published under the pseudonym of Edgar Thorn, are quite unimportant. The best things in this book are the best known; namely, "A Deserted Farm," "Song," "From an Indian Lodge," "By Smouldering Embers" and "Scotch Poem." On a lower artistic level are the other five pieces, entitled "Song of the Shepherdess," "Alla Tarantella," "Melodie," "To a Humming Bird" and "Amourette." All, however, display the characteristic melodic and harmonic strokes of the American master.

"The Sussex Mimmers' Christmas Carol." By Percy Grainger. (G. Schirmer.)

The young Australian composer-pianist has made this arrangement of a simple and superbly balanced folk tune for his friend Herman Sandby, the noted solo cellist. The setting bears all the earmarks of Mr. Grainger's most characteristic manner. Suspensions are incessantly employed, syncopation enters into the scheme, the part-writing is individual, although not always felicitous, and the directions for tempo and dynamics are couched in Mr. Grainger's precious phraseology. The real question is whether or not a melody of this stamp, in which is ingrained a homely but heart-felt order of sincerity, is comfortably situated in such sophisticated and intensely subjective surroundings as Mr. Grainger's style creates. Is the resultant product "the Sussex Mimmers'" or Percy Grainger's Christmas carol?

"César Franck Organ Folio." Compiled and edited by Edwin Arthur Kraft. (Boston Music Company.)

To introduce Mr. Kraft to American organists would amount almost to an impertinence. He has chosen some of the finer examples of the Belgian genius, including one work conceived for a different medium—the first movement of the famous Violin Sonata. This exalted number finds spiritual response in the grave, pure tone color of the organ. Mr. Kraft has transcribed it with a sensitiveness born of love and understanding. He assigns the swaying song which is the theme of the movement to string-tone and oboe, a felicitous choice. The other works included in this folio are "Pièce Héroïque," "Cantabile," "Pastorale," "Prière" and "Prelude, Fugue, Variations."

"Reliquary of English Song." Collected and edited by Frank Hunter Potter. Accompaniments by Charles Vincent. Series Two. (G. Schirmer.)

A comprehensive compendium of eighteenth century English song is this. Among the better known composers represented are Handel, Dr. Thomas Arne, Henry Carey, Michael Arne, Stephen

Storage and Thomas Attwood. The collection is really admirable from every angle. Mr. Potter has culled the musical flower of the period, so that his selections preserve the flavor of the best English vocal music of a bygone century. It suffices to cite such virile specimens as "Down Among the Dead Men," "The Lass with the Delicate Air" and "My Goddess Celia," in order to convey an idea of the collection's calibre. Dr. Vincent's accompaniments are thrice admirable. He has succeeded in enhancing sane, straightforward harmonizations with cunningly calculated touches of subtle color. And his pen is invariably refined. Scrutinize "My Goddess Celia" even casually for confirmation of this. An exhaustive introduction embodies notes on the composers represented as well as a commentary on the English song of the eighteenth century. It is illustrated with engravings and lithographs of Arne, Carey and others.

B. R.

RAILROAD TRAINS AS STUDIO

Charles Gilbert Spross Does Much Composing While Traveling

Pressed hard by his many engagements en tour to find adequate time to devote to composition at his studios in New York and Poughkeepsie, Charles Gilbert Spross, the American composer and organist, has found it necessary of late to do much of his work aboard trains. While to many musicians the roar and rattle of a railroad trip would be disconcerting, with Mr. Spross, once he is aboard a train, not a minute is lost. Many of the ideas for his best numbers—he has now 150 compositions published, the majority for the voice—came to Mr. Spross while on a local between New York and Poughkeepsie. He elaborated the themes on reaching his home.

At a recital in Poughkeepsie on Tuesday of last week Mr. Spross gave an audience of close friends a clear insight into the vicissitudes of a composer. He told the interesting story of how "Will-o'-the-Wisp," probably his most popular song, was born. The poem was "appropriated" by the composer when he read it in a magazine. He secured permission for the use of the words after the song had been written, but only after considerable annoyance and correspondence.

In addition to playing the accompaniment for several of his own compositions, delightfully sung, Mr. Spross gave two piano selections of his own.

B. B.

New Year's Wish for Propaganda

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Chicago, Jan. 2, 1917.




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Triumph Tinged by Tragedy in Dora Gibson's Operatic Début

English Soprano's Father Lay Dying While She Was Creating Role of "Queen Isabeau" in Roze's "Joan of Arc"—Musical Aspirations That Meant Paternal Estrangement—The Singer's Pleasant Impressions of Concert Audiences in America

SOME souls are so victimized by a heartless and ironic fate that moments which should plumb the depths of happiness leave livid scars. In the nature of things these passionate little tragedies are generally enacted in bitter solitude. So it was that at the première of Raymond Roze's "Joan of Arc" at Covent Garden, three years ago, few if any in the brilliant London audience (Queen Alexandra was among the personages present) knew aught of the sacrifice which was at that moment chilling the spirit and saddening the awaited hour of the artist singing the part of *Queen Isabeau*. What the audience perceived was simply the impersonal program note that Dora Gibson, who was playing that rôle, was making her first appearance on the operatic stage. But for Miss Gibson there was no escaping the fact that at home her father lay dying; that his last hours were being embittered by her actual entrance into the operatic world, and that, under the sting inflicted upon an overweening pride, he had stricken her name from his last will.

One of a patrician family of English shipbuilders—the mighty British dreadnought "Queen Elizabeth" was designed by a cousin of Miss Gibson's—the soprano's musical aspirations were insistently and obstinately discouraged by her conservative father. But he handed down to her the very qualities of resoluteness and decision which played a part in the opposition he maintained to his daughter's choice of career. The English soprano recently recounted to a representative of *MUSICAL AMERICA* the incidents which led up to and followed her decision to devote herself to a professional musical career.

Encouragement from Nordica

"It was just seven years ago this month that I first sang for Lillian Nordica," said Miss Gibson. "My chance audition with the famous prima donna took place in Ottawa. You can perhaps conceive the tyro's astonishment to be assured on such high authority of the possession of a genuine Wagnerian voice. I returned to England in a spell, aflame with high ideals and purpose. My father did his utmost to quash my ambition; upon my repeating for his benefit Mme. Nordica's opinion of my voice he was moved to a disgusted 'Stuff and nonsense.'"

"Realizing at length the hopelessness of gaining either moral or material encouragement from my father, I made up my mind to study 'on my own hook.' To this end I sold some shares that my mother had left me and went to the Conservatory of Wiesbaden. Later I worked with an American teacher in London, Henry Stanley by name—a most excellent master—and in Italy, where Tito Ricordi put me in charge of De Marzi.

After singing under the batons of Landon Ronald and Sir Henry Wood in London my reception convinced me beyond a shade of doubt that my future life was really bound up in music. My secret ambition had always been the operatic stage



Photo Aimé Dupont
Dora Gibson, the English Concert and Operatic Soprano

and fortunately I had a chance at Covent Garden, being given the rare honor of creating the rôle of *Isabeau* at the première of Roze's 'Joan of Arc.' I had never before appeared in opera, and this, combined with the knowledge of my father's fatal illness, made a difficult situation. But I must have 'made good,' for I remained at Covent Garden for nine months. I seem to possess histrionic instinct, for Sarah Bernhardt, who was present at the dress rehearsal of 'Joan,' refused to believe that this was my début. Since then I have sung a number of German rôles under Bodansky and Nikisch.

"I went to Canada some time ago to nurse my sister who was stricken with typhoid, and decided, after the siege of sickness was over, to go to America. Through a mutual friend, Mr. George Phelan, I was introduced to Mr. C. A. Ellis in Boston. Mr. Ellis heard me sing, liked my voice, and the result was that I entered upon the American concert platform last September with the Boston Symphony Orchestra. I sang a half dozen times with this fine organization. After that I toured from New York to Houston, Tex., and from Houston to Ottawa with the Russian Symphony

Orchestra. So you see I have had an opportunity to see something of this glorious country. One appreciates America after living all one's life on a tiny isle like England! But I am yearning to see more of this continent.

American Audiences Generous

"I love the American audiences, too. They are so generous! They give you a chance first and judge you afterward. And if you please them they take you to their hearts. Emotional singing delights them, emotional in the sense that the singer is feeling every tone he utters. This the American wants to feel—that you are sincere, that you are not giving him sham feelings, that what you sing to him means something to you yourself!"

Miss Gibson, despite her activities, is still continuing her vocal studies. Voice production she is studying with Walter Kiesewetter, while, with Frank La Forge, the English soprano is coaching in songs. B. R.

GIVES CINCINNATI LECTURE

Mr. Grimm's Address Illustrated by Musical Numbers

At the meeting of the music circle of the Cincinnati Section Council of Jewish Women on Monday afternoon, Dec. 11, in Cincinnati, a lecture was given by C. Hugo Grimm on "The Origin and Growth of the Forms and Styles of Musical Composition." Mrs. Adolph Klein, one of Cincinnati's most prominent music-lovers and herself a gifted pianist, is chairman of the music circle.

Mr. Grimm's lecture was illustrated by old vocal pieces from the ninth, tenth and eleventh centuries and Palestrina, sung by a quartet of women's voices, by Bach piano pieces played by Mrs. Mabel Strauss, a Purcell Minuet for piano played by Benette Goldstein, a violin Minuet by Beethoven played by Mrs. Millard F. Shelt and a movement of a Mozart piano sonata played by Miss Goldstein. Bertha Marks sang an excerpt from Peri's "Euridice," Mrs. Helen Siebel Nelson a "Figaro" recitative and the "Caro Nome" aria and Helen Brown Elsa's "Dream" from "Lohengrin." Mrs. Shelt also offered Schumann's "Abendlied" and Miss Goldstein the same composer's "Vogel als Prophet." The program was closed with a performance for two pianos of Liszt's "Les Préludes," played by Lucille Brown and Miss Goldstein.

Huss Writes Work for Carolyn Beebe Organization

Following the hearing of the Daniel Gregory Mason work, which was dedicated to and played by the New York Chamber Music Society, Carolyn Beebe, director and pianist, Henry Holden Huss, one of the best known of the American composers, has written something entirely new in form for this organization. Under the title of "Four Intermezzi," Mr. Huss has used the voice as one of the instruments instead of as a solo part. In writing to Miss Beebe, Mr. Huss said: "In recomposing and instrumenting these songs it was my intention that the voice should form with the other instruments a complete ensemble instead of being merely accompanied by them." Mrs. Henry Holden Huss will assist the New York Chamber Music Society in the presentation of this number. There will be three other works on the program which, with this one, will have their first hearing in this country upon this occasion.

Washington Notables Hear Emma Roberts with Altschuler Players

A distinguished audience gave Emma Roberts an ovation as soloist with the Russian Symphony Orchestra in Washington, D. C., on Jan. 5. The audience included President and Mrs. Wilson, the Russian Ambassador and Madame Bakmeteff and many other notables in the National Capital. Following Miss Roberts's second group, which included three Russian folk-songs, she was obliged to forego the "no encore" rule and give an extra number. Walter Charnbury proved an efficient accompanist.

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CONCERTS OF CHRISTMAS CAROLS CHEER LONDON

Royal Choral Society Offers Particularly Delightful Program—Soldiers at Abbey Service

LONDON, Dec. 30.—Everywhere the Christmas music is very much above the average and inclines either to the sentimental ballad or the distinctly martial. Of the carols a very delightful afternoon of them and other Christmas music was given by the Royal Choral Society in the Albert Hall, with Carrie Tubb, Emily Shepherd, Dora Varnell, Walter Hyde and George Parker as the soloists appearing under the baton of Sir Frederick Bridge. Possibly the most interesting item to everyone present—delightfully sung by Emily Shepherd—was "A Carol of Bells," by Sir Charles Villiers Stanford, splendid words by Louis N. Parker set to equally splendid music, for which the applause was loud and long.

"The First Noël" was much enjoyed and the singing of the entire audience in that vast place was most impressive. Then we had "Good King Wenceslas," a spring carol of the thirteenth century, without which no Christmas is complete. For the Bach-Gounod "Ave Maria" Carrie Tubb received an ovation and seldom has her magnificent voice told better. A most wonderful concert was brought to a fitting close with the "Come All, Ye Faithful."

The Christmas Carol Service at Westminster Abbey (though taking place on a fearful London day) was well attended, the audience including many soldiers fresh from the trenches and others just returning thereto, many wounded and an enormous percentage of children. The voices of the latter delighted everyone; bright, clear, young voices piercing a heavy yellow fog, which had invaded the whole cathedral and given it a soft, eerie aspect. The service lasted two hours and there were both old and new carols, but none more loved than "A Babe ys borne I wys," which has been in the Abbey Library for more than 500 years.

At Southwick Cathedral, according to honored and ancient custom, there was a beautiful carol service. H. T.

Gilderoy Scott, Contralto, to Wed

Announcement has been made that Gilderoy Scott, the English contralto, now in New York, is engaged to Willard Rockey, a prominent Chicago insurance man. She will be married in the early spring and will then leave New York to make her home near Chicago. Her professional career will, however, not be abandoned. She will continue her work in the musical world after her arrival in the West and plans to identify herself there with a good managerial bureau.

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LONDON'S HOLIDAY MUSIC PLENTIFUL

Opera Goes Prosperously on Its Way and Concerts Offer Unusual Features

Bureau of Musical America,
12, Nottingham Place,
London W., Dec. 23, 1916.

EVEN during the political crisis and amid the peace proposals, concerts and operas are offered in full measure. For Christmas fare the eyes and ears of the musical world are now turned to things in lighter vein, for more than forty London playhouses will be open on Boxing Day with attractions which, if not entirely musical, are provided with very good musical sauce. Among the light opera revivals is "The Belle of New York."

Jean Sterling Mackinley is giving a series of matinées for children in which she tells fairy stories and illustrates nursery rhymes, all in appropriate costume, and assisted by some very clever children and well-trained choristers.

The opera goes merrily on its way, but has been more interesting because of newcomers in the cast than for new productions. Jeanne Brola has been singing the title rôles of "Aida" and "Tosca" magnificently, and Edith Evans gave us a new, interesting and girlish *Marguerite*. Her singing of the "King in Thule" aria and the "Jewel Song"

drew loud and long applause. Lena Maitland was a bright and most attractive *Siebel* and Edith Clegg delightful as *Martha*, while Webster Millar, as *Faust*, Robert Radford, as *Mephistopheles*, and Herbert Langley, as *Valentine*, repeated former triumphs. Julius Harrison was a most sympathetic conductor.

An extraordinarily interesting concert was given in the delightful and unusual surroundings of Crosby Hall, through the hospitality of Viscountess Dupplin—a quite informal affair, without even a printed program, yet made memorable by the truly magnificent 'cello playing of Maurice Dambois, a splendid Belgian artist. We hear that M. Dambois is to accompany Eugen Ysaye on his coming visit to the United States.

Russian Operatic Concert

The big Russian operatic concert in the Queen's Hall, when excerpts from four operas were given by Russian singers, was an affair of great moment. The purpose was an appeal for assistance to send Christmas gifts to the Serbians. Though Queen Alexandra was prevented from being present, she sent a letter of sympathy and the Russian colony turned out *en bloc*, including the Grand Duke Michael and the Russian Ambassador.

The London Symphony Orchestra was conducted by Safonoff and scenes from Glinka's "Russian and Ludmilla," Tchaikovsky's "Queen of Spades," Borodine's "Prince Igor" and Rimsky-Korsakoff's "Sadko" were excellently sung by Nina Louskaya, Zoia Rosovskaya, Vera Kastelianski, Julian Bonell and Vladimir Rosing.

The Oriana Madrigal Society gave its annual concert in Æolian Hall, chiefly

of Christmas music, under the able guidance of Kennedy Scott. On the program were carols from Cecil Sharp's book, three entirely new and delightful ones by Gustav von Holst and Sweelinck's "Hodie Christus natus est." Later came some folk-songs arranged by Vaughan-Williams, all most charming. Able assistance was given by the Chaplin Trio and Mr. Macdonagh played an oboe obbligato.

Once again—ere the Atlantic temporarily part them—those fine artists, Adela Verne and Eugen Ysaye, gave a wonderful joint concert, at which César Franck's Sonata was the *chef d'œuvre*.

Another able pianist gave a well attended recital in Steinway Hall, Johanna Heymann playing Beethoven, Schumann, Schubert and Chopin, as well as interesting pieces by Sir Edward Elgar and Algernon Ashton. The recital was in aid of the St. Dunstan's Hostel for Blinded Soldiers and Sailors.

The third and last vocal recital of their series, given by Mr. and Mrs. Albert Mallinson, deepened admiration both for the singer and for the beautiful songs she sings so well.

New Musical Plays

To-night Manchester is giving welcome to a new all-British musical play called "The Maid of the Mountains," by Frederick Lonsdale and Fraser Simson. Great things are expected of it, for a few years ago its composer delighted the musical world with "Bonita," a pretty operetta with a Southern setting. He is a busy man, for added to his musical labors has been his work with the French Red Cross.

This evening also sees the *première* of another musical play called "Oh, Caesar," at the Lyceum Theater, Edinburgh.

In the Inner Temple Hall, Dr. Walford Davies's Male Choir, which was formed some two years ago in connection with the committees for music in war-time, gave an excellent concert, assisted by the choristers of the Temple Church. The singers, who are chiefly business men, have grasped the methods and meanings of choral technique, and their tone is as excellent in quality as it is in volume and "oneness." During the last year this choir has given some seventy performances in camps and hospitals, as well as lectures and rehearsals to help promote the love of choral singing among the men of the new armies.

HELEN THIMM.

Pretty Duckie." Mr. Gideon goes from Waterbury to Washington, where he is to be a dinner guest of President and Mrs. Wilson, afterward assisting the distinguished contralto, Bertha Cushing Child, in a recital at the White House. On Wednesday night Mr. and Mrs. Gideon give their program, "Folk Song and Art Song," before the Council of Jewish Women of Rochester, N. Y.

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Constance and Henry Gideon in Connecticut Recital of Folk-Songs

WATERBURY, CONN., Jan. 8.—Constance and Henry Gideon gave an informal program of Old English songs and folk songs of various nations at the home of Miss Hamilton, Columbia Boulevard, to-night before an audience of 100 invited guests. Mr. Gideon has already appeared in other Connecticut cities—an opera talk before the Grade Teachers' Club of Hartford and a series of opera talks at Lamson Hall, Yale University. But this recital was Mr. Gideon's début in the State, and an auspicious one it was too! The program included "Keys of Heaven," "Lincolnshire Poacher," "Twelve Apostles," "Loch Lomond," "My Love She's But a Lassie Yet," "Father O'Flynn," "Tis Pretty to Be in Ballinderry," "We'll Hunt the Wren," "Trecia Bionda," "Sur le Pont d'Avignon," "Dans Notre Village," "Hinter Yankele's Vigele," "Die Mzinke Oisgegehen," "Swing Low," "O Sinner Won't You Give Up De Worl'?" "Rain," "A Pretty,

of MAY PETERSON'S

New York Recital in
Æolian Hall, Dec. 19

Sylvester Rawling of the "Evening World" said:

"Miss Peterson's voice . . . is of rare beauty and she uses it with an air that is refreshing. Distinctly in voice (in manner, too) she is an aristocrat. Her opening number, Mozart's 'Alleluja' set the pace for our admiration of her. Caccini's 'Amarilli' kept it up. . . And, finally, songs in English . . . that were charmingly sung, the old Scotch 'O Whistle an' I'll Come to You, My Lad,' for instance. Then there was our old friend Harry Burleigh's 'Deep River,' which Miss Peterson sang captivatingly. . . For a final extra number, accompanying herself at the piano, Miss Peterson sang 'The Lass With the Delicate Air,' a bit daring of her, remembering Sembrich, and successful because of it."



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STRONG ATTRACTIONS FOR PITTSBURGH MUSIC-LOVERS

Gadski, Ganz, Spalding and Kreisler in
Recital Offerings—Musicians'
Club Elects Officers

PITTSBURGH, Jan. 15. — A cordial greeting was extended to Mme. Johanna Gadski at the first concert of the series under the auspices of the Pittsburgh Athletic Association. Her accompanist was Francis Moore, who also played several solos.

Mme. Gadski's first group of songs was made up of *lieder* by Schumann, Franz and others and among her English songs was Cadman's "Calling to Thee." Other offerings were from the Wagner dramas. Mr. Moore played a "Romanza" of Schumann, the G Minor Prelude of Rachmaninoff and Wieniawski's "Caprice Espagnole" excellently, sharing honors with Mme. Gadski, whose brilliant and powerful voice was at all times effective.

The last of the Heyn series of concerts was given last Friday night in Carnegie Music Hall with Rudolph Ganz, pianist, and Albert Spalding, violinist, as the soloists. Perhaps the most brilliant of all the admirable performances of the evening was the playing of the "Kreutzer" Sonata of Beethoven by the two artists.

Fritz Kreisler played to a crowded house at Carnegie Music Hall last week. His program was delightfully arranged and he was in splendid form. Carl Lamson was the violinist's very satisfactory accompanist.

The Musicians' Club of Pittsburgh has elected the following officers: President, John W. Clous; vice-president, Oscar W. Demmler; secretary, William Kottman; treasurer, W. H. Witt; directors, Charles Heinroth, Theodore G. Wettavh and John R. Roberts. The annual meeting was preceded by a banquet at the German Club.

Rebecca Davidson, with the Saudek Ensemble, a widely popular Pittsburgh organization, appeared at a reception and musicale last week at the home of Mr. and Mrs. J. Rodgers McCreery. Society was represented in large numbers and Miss Davidson and the ensemble received an ovation. E. C. S.

Noisy Audience Disturbs Artists in Free Montclair Concert

MONTCLAIR, N. J., Jan. 9.—John Ingram, a violinist of the New York Philharmonic Orchestra, was the drawing card at the Fifth People's Free Concert held last evening in the High School Auditorium. Mr. Ingram in his playing of the César Franck A Major Sonata and other compositions showed himself to be an artist of superior attainments, including ample technique and a beautiful tone, but displayed rather poor judgment in program building, for what he played was unfortunately over the heads of the motley throng that attended the concert. Even during the moments of exquisite tonal beauty the music was almost drowned by noises of talking and other disturbances from young people.

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ST. LOUIS, Jan. 10.—The St. Louis Ensemble, composed of members of the Symphony Orchestra and which represents St. Louis in the field of chamber music, gave its second concert this season on Monday night, Jan. 8, at the Shel-

don Auditorium. A good-sized audience listened with great attention to an excellent program. The ensemble commenced with Grieg's Quartet in G Minor, Op. 27. The Intermezzo was especially appreciated.

Then came that famous Doppel Con-

certo of Brahms, finely played by Messrs. Olk and Pleier, with Mr. Fischer at the piano. The third and last number was a bit lighter in vein, "Novellettes" by Glazounoff. These were likewise played in excellent fashion.

H. W. C.

KNEISELS AND GODOWSKY INTERPRET CLASSICISTS

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KNEISEL QUARTET, Concert, assisted by
LEOPOLD GODOWSKY, pianist, Aeolian
Hall, evening, Jan. 9. The program:

Quartet, C Major, Op. 54, Haydn; Quartet,
F Major, Op. 59, No. 1, Beethoven; Piano-forte
Quintet, F Minor, Op. 34, Brahms.

This is the sort of program that the Kneisels play with surpassing skill. Their exquisite reproductions of the pages of Haydn, Mozart, Beethoven and Brahms are a matter of common knowledge, and they were fortunate in the Brahms number in having the collaboration of Mr. Godowsky.

This F Minor Quintet is indisputably one of the towering works for piano and strings. It is scored with such consummate craft, its musical ideas are so pregnant and exalted, it is so free from conventionality, the idiom is so characteristic and the flavor so modern, that one is awed by the giant mind that conceived it. Above all it is a quintet for strings and piano, and not a quasi-piano

concerto with string quartet accompaniment.

For such music Mr. Godowsky is superbly equipped, for he combines profound musical scholarship with prodigious technical endowments. The brave scherzo was specially telling. The audience applauded with fervor, calling the five artists to the stage again and again. As is always the case at these events, the audience practically filled the hall.

B. R.

The Independence of Grieg

"Grieg was a very independent fellow," says Percy Grainger, who was an intimate friend of the Norwegian composer, in a San Francisco *Bulletin* interview. "I have seen him in a railroad carriage tear the slip off his ticket and flourish it under the conductor's nose, simply because the ticket had read, 'No good if detached.' He loved to do things like that."

Florence McMillan on Tour with Mme. Homer

Florence McMillan, the pianist, has started on her tour with Louise Homer. The recital bookings include Philadelphia, Baltimore, Toledo, Detroit, Bridgeport, Manchester, Vassar College, etc. Last week Miss McMillan appeared in private recital with Mme. Simitch and also in Brooklyn with Gertrude Auld.

Among the notable artists to appear at the Sunday concerts of the Musicians' Club of New York this winter are: Leopold Godowsky, Leo Ornstein, Arthur Foote, William Wade Hinshaw, Arthur Hartmann, Rudolph Ganz, Victor Herbert, Vernon Stiles, Theodore Spiering and Mrs. Edward MacDowell.

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Collection of "Formal," "Romantic" and "Informal" Music Proves a Welcome Innovation

THE EDITH RUBEL TRIO, Concert, Aeolian Hall, evening, Jan. 12. The program:

"Formal Music"—"L'Ausoniense," Couperin-Wright; Sonata in E Major, Handel-Wright; "Andante and Variations," Trio, No. 5, Mozart; "Romantic Music"—"Theme and Variations," A Minor Trio, Tchaikowsky; "Informal Music"—"Folk Melodies," "I Don't Like to Drive Ours," "Farewell," (Bohemian); "We Have Caught a Salmon," "The Oak Tree Rustled," "Chicken's Feet and Carrots" (Russian); "Pou' piti Lolotte," "Musieu Bainjo" (Creole); "Weepin' Mary" (Southern Negro); "Handel in the Strand," Grainger.

It takes imagination to conceive of a program like this one. Last season Miss Rubel and her associates offered an even more radical departure from orthodox chamber music type, but in some ways the later specimen was the finer stroke. The Rubel Trio's playing needs little comment, for it has deviated but little from the artistic standard noted at past appearances. The cellist, Marie Roemaet, is new, however. Miss Roemaet draws a good, although not penetrating tone from her instrument and has a polished style.

The Tchaikowsky variations have frequently been played with greater finesse and authority in New York, but the other numbers on the program were delightful. Strange that most chamber music organizations obdurately refuse to recognize the fascinating possibilities of folk-songs as applied to their intimate art! Such music as the Russian and

Southern negro specimens takes on a rich glow in this setting. William Lyndon Wright, who arranged a good deal of this program for the Rubel Trio, has performed his task with such evident ardor, instinct and technical skill that he deserves much more than passing or perfunctory mention. Quite a large audience was on hand and indicated warmly the delight which the artists' playing evoked.

SINGS NEW GILBERTÉ SONGS

Mme. Buckhout Gives an Afternoon of Composer's Music

Second in the American composer series at the New York studios of Mme. Buckhout came an afternoon of Hallett Gilberté's songs on Saturday, Jan. 6. Mr. Gilberté presided at the piano. Mme. Buckhout sang his "Song of the Canoe," "Two Roses," "The Lost Spring," "Good Morn," "The Bird," "The Little Red Ribbon" and "A Valentine," the last dedicated to her. She was at her best in this song and was roundly applauded for her singing of it. Harriet McConnell, contralto, sang "In Reverie," "Ah! Love But a Day," "Youth" and "Love Lost"; this last song was given its first performance on this occasion, being still in manuscript. It is a love ballad of intensely human appeal. Miss McConnell displayed her rich and warm voice to advantage in these songs.

John Campbell proved himself one of the best of American tenors in "A Rose and a Dream," "To Her" and "Spanish Serenade." He sang with genuine feeling and made all three songs effective. Though suffering from a cold, Grant Kelliher, baritone, presented in a praiseworthy manner "My Lady's Mirror," "An Evening Song," "A Toast" and "Forever and a Day." Mr. Gilberté played his piano pieces, Nocturne and "Scene de Ballet" and won favor in them.

BEQUEST FOR STRANSKYS

Mrs. Loomis Remembers Conductor and His Wife in Her Will

Josef Stransky, conductor of the New York Philharmonic Society, and his wife, Mrs. Marie Doxrud Stransky, are to inherit large interests in the estate of Mrs. Adela A. Loomis, who died on Dec. 31 last. Mrs. Stransky was a ward of Mrs. Loomis.

In the will filed for probate in the Surrogate's Court on Jan. 12 Mrs. Loomis provided that Mr. and Mrs. Stransky should receive the residue of the estate on the death of Mrs. Jeanette H. Ingalls, her sister, and Frederick H. Ingalls, her sister's husband.

Mrs. Stransky received a large number of stocks and all of Mrs. Loomis's books, music, paintings and jewelry. The Edward MacDowell Memorial Association, of which the decedent was a member, receives \$1,000.

Hubbard and Gotthelf Travel 7000 Miles to Give Three Performances

To travel 7000 miles in order to give three performances was recently the unusual experience of Havrah Hubbard and Claude Gotthelf, the "Operaloguists." They left New York immediately after their presentation of "Monna Vanna" before the National Opera Club of America in the Waldorf-Astoria on Dec. 15, and were back in time to give "The Secret of Suzanne" under identical auspices on Dec. 28, having in the meantime traveled to Phoenix, Ariz. In these thirteen days they visited Bisbee, Ariz., where, under the auspices of the combined Women's Clubs of that mining cen-

ter, they gave "Lohengrin" in opera-logue form, preceded by a piano recital by Mr. Gotthelf. The next evening they were in Tucson, giving "Falstaff," together with a recital program before the Saturday Morning Musical Club members and the general public. The following day they went to Phoenix, presenting "The Love of Three Kings" and

"The Secret of Suzanne, following a short program of piano solos by Mr. Gotthelf. In each of these three cities large and discriminating audiences were attracted and bestowed close attention and hearty approval upon Mr. Hubbard as presenter of the operas and on Mr. Gotthelf both as musical illustrator and as concert soloist.

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Zoellners Help to Dedicate New Stillman-Kelley Studio



The Zoellner Quartet and Edgar Stillman-Kelley at Western College for Women, Oxford, Ohio. From Left to Right: Dr. Boyd, President of the College; Joseph Zoellner, Sr.; Amandus Zoellner, Antoinette Zoellner, Edgar Stillman-Kelley, Miss Boyd, Ella May Smith, Mrs. Amandus Zoellner and James Bird, of Marietta, Ohio

CELEBRATING the completion of the studio of Edgar Stillman-Kelley at Western College for Women, Oxford, O., the Zoellner Quartet appeared there in a concert that was eminently suited to the occasion. The establishing of the studio is part of the fellowship in music which this western institution has given the distinguished composer, and its completion was naturally enough considered an occasion for rejoicing.

The Zoellners gave a splendid program, a feature of which was the presentation of Mr. Stillman-Kelley's Piano Quintet in F Sharp Minor, in which Mrs. Stillman-Kelley performed the piano part in a very able manner. The work was first given in Berlin in 1908, when it met with high praise from leading German critics and was immediately placed on many programs of prom-

inent chamber music organizations.

The Zoellners also performed on this occasion a Mozart Quartet, short pieces by Haydn, Küssmayer, Glazounoff, and two Indian Dances, by Charles S. Skilton, which the composer dedicated to them last year.

Dr. Boyd, president of the college, introduced Mr. Stillman-Kelley at the close of the program. The composer expressed his sincere appreciation of the quiet which his new studio will afford him in his creative work, explaining how difficult it is to compose in ordinary surroundings. Ella May Smith, of Columbus, O., also contributed remarks, telling of the work of the Stillman-Kelley Publication Society, in which she has played a prominent part. She suggested that in the near future a Stillman-Kelley Festival be held at Western College, at which the composer's many works in all forms should be produced.

HUBBARD GIVES "CHENIER"

Giordano Opera Illustrated in Opera Talk for New York Club

Havrah Hubbard and his pianist-colleague, Claude Gotthelf, gave one of their vivid and engrossingly interesting "operalogues" at a gathering of the National Opera Club of America in the big ballroom of the Waldorf-Astoria on Thursday afternoon, Jan. 11. The opera elucidated was Giordano's "Andrea Chenier." There are few more satisfactory ways of acquiring an intelligent insight into the literary and dramatic values of an unfamiliar opera than by attending one of these Hubbard-Gotthelf expositions. On this occasion Mr. Hubbard gave an enthusiastic interpretation of this melodramatic opera of the French Revolution, while his colleague played in truly artistic fashion a large portion of the score. You may not agree with Mr. Hubbard as to the "wondrous beauty" of this opera's melodies, but, after all, you don't have to. Mr. Hubbard and Mr.

Gotthelf were vehemently applauded by the huge audience.

Antoine V. K. de Vally, general director of the promised Opéra Française, explained the nature and ideals of the enterprise which he represents. B. R.

"Young England's" Stirring Music Heard in London Revival

LONDON, Dec. 30.—Among the Christmas entertainments, "Young England" has come and conquered as ever, and well it may, for it has a fine stirring book of the days of Drake, by Captain Basil Hood, and even finer and more stirring music by G. H. Clutsam and Herbert Bath, with really good acting and the best of singing. For *Drake*, no more dashing hero could have been found than Harry Heath, and his duet with Clara Butterworth was fresh and telling, and his solos, "Sweethearts and Wives" and "Prayer," are quite "merrie England" at her best. Hadyn Coffin, as *Oxenham*, has a splendid song, "When Traveling Days Are Over," and a haunt-

ing waltz-song is given to Clara Butterworth—"The Golder Hind." To a promising young tenor, Herbert Cave, as *Courtenay*, has been given a ballad of great beauty, "The April of My Heart," a song anyone would be proud to have written. Arthur Wood is the conductor. H. T.

GIVE BENEFIT FOR CANADIANS

Penelope Davies, Eunice Prossor and Mr. Simmons Heard

A Canadian benefit concert was given on Wednesday evening, Jan. 10, at the home of Mrs. Bruce Boyd, New York, enlisting the services of Penelope Davies, mezzo-contralto; William Simmons, baritone, and Eunice Prossor, violinist.

Miss Davies acquitted herself with credit in songs by Chausson, Debussy, Hahn and Nevin, the "Seguidilla" from Bizet's "Carmen" and American songs by Branscombe, Cadman, Burleigh, Kramer and Gilberté. She sang with artistic understanding and vocal skill and was applauded generously. Mr. Simmons offered old pieces by Secchi, Handel and Purcell and modern songs by Huhn and Löhr, singing as encores songs by Gilberté and Kramer. He was in excellent voice and his singing was much admired by the audience.

Compositions by Kreisler, Schmitt and Schubert gave Miss Prossor an opportunity to reveal a worthy gift, marked by good style and a tone of charm. She, too, was encores. Rose Karasek and A. Walter Kramer were the accompanists.

Popular Artists United in Concert at Maplewood, N. J.

Mrs. Farrington-Smith, soprano; William Simmons, baritone; Salvatore de Stefano, harpist, with Bruno Huhn at the piano, gave a concert on Thursday evening, Jan. 11, at Maplewood, N. J., for the Maplewood Lecture Association. The singers opened the program with Henschel's duet, "The Gondoliers," and later offered duets by Mendelssohn, Saint-Saëns, Marzials, Götze and Messager, which they sang effectively. Mrs. Smith made an excellent impression, despite a cold, in songs by Hadley, Huhn and Quilter and was applauded by her hearers. In songs by Löhr, Aylward and Miller Mr. Simmons earned warm approval, being obliged to add an extra, Hawley's "In a Garden." Pieces by Haselmans, Zabel, Debussy and Dizi were Mr. de Stefano's solos and he played them in a supremely beautiful manner, arousing much enthusiasm. Mr. Huhn played the accompaniments with splendid effectiveness.

Syracuse Clubs Give Attractive Holiday Music

SYRACUSE, N. Y., Jan. 12.—The Christmas program given at the Park Presbyterian Church by the Salon Musical Club included organ numbers by Harry L. Vibbard, an organist of great ability; "Glory to God in the Highest," Harker, sung by Leora McChesney. The program also included Barnby's "First Christmas," given by Laura Van Kuran, soprano; Leora McChesney, contralto; Harry Wischhorn, tenor; John Ray, bass; Mrs. Leslie Kincaid, organist, and a violin solo by Kenneth Wood. The Morning Musicals program at the Baptist Church was made effective by the singing of the Women's Glee Club of Syracuse University, conducted by Belle Brewster. It sang Christmas carols.

Charles Courboin, organist, played with his accustomed skill.

L. V. K.

AUSTIN, TEX., FOUNDS A CIVIC ORCHESTRA

Municipal Symphony Result of Recent Celebration—Frank L. Reed Director

AUSTIN, TEX., Jan. 16.—As an outgrowth of the work done for the inauguration of President Vinson of the University last Thanksgiving, Austin is to have a municipal orchestra which will

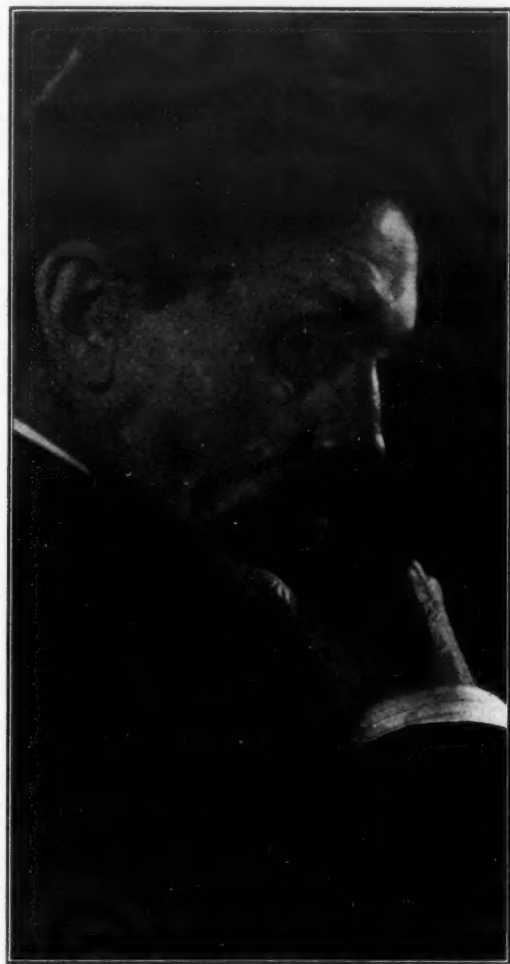


Photo by Lerski

Frank L. Reed, Director of the Newly Organized Municipal Orchestra in Austin, Tex.

probably be known as the Austin Symphony Orchestra.

Frank L. Reed of the University School of Music is the organizer and director. Arthur Saft will be the concertmaster.

Mr. Reed announces that "we shall play only the best music, but none which will not be readily appreciated by the general public."

Already two concerts have been planned for this spring and one for the autumn. Provision has been made for twelve first violins, ten second violins, four violas, four cellos, four basses, two flutes, two oboes, two clarinets, two bassoons, two or four horns, two cornets, one or three trombones, one tuba and one tympanum.

These plans have the hearty indorsement of the Mayor, the Chamber of Commerce and all the musical clubs of the city.

Many favorable comments have been heard regarding this new movement and a large number of prominent persons will serve as patrons and patronesses.

G. G. N.

At the formal opening of the new Delta Kappa Epsilon Fraternity home in New York on Jan. 12 a masque written by Arthur Farwell was presented. Mr. Farwell is a member of the fraternity. Herbert Witherspoon, also a "Deke," sang one of the principal parts in the masque. The performance met with much favor.

A LETTER FROM ALEXANDER RUSSELL to the EDNA WHITE TRUMPET QUARTETTE

My Dear Miss White—

It gives me great pleasure to tell you how much we have enjoyed having the Edna White Trumpet Quartette for our Christmas music this year. Your playing is unusually beautiful and I have heard nothing but the highest praise for it. Your three weeks' engagement was an unalloyed delight for us.

(Signed) ALEXANDER RUSSELL.

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OSCAR SEAGLE, song recital, Aeolian Hall,
Jan. 11. Accompanist, Richard Hage-
man. The program:

"Ah, mio cor," Handel; "Begli occhi lucenti,"
Falconieri; "Musette," "Le Minuet d'Exaudet,"
and "Quand la mer rouge apparut," Old
French; "Sainte Dorothee," Fourdrain; "Le
Papillon," Fourdrain; "Clair de Lune," Szulc;
"Phidyle," Duparc; "La Vague et la Cloche,"
Duparc; "Die Ehre Gottes aus der Natur,"
Beethoven; "Alte Liebe," Brahms; "Meine
Liebe ist grün," Brahms; "Wenn du, mein
Liebster, steigst zum Himmel auf," Wolf;
"Ash Grove," Old Welsh; "Les Silhouettes,"
Carpenter; "May Night," Hageman (written
for and dedicated to Mr. Seagle); "Joyous
Wanderer," Horsman (written for Mr.
Seagle).

With a minimum of conscious effort
and a maximum of effectiveness, Oscar
Seagle sang a program of French, Ital-
ian, German and English songs at his
first New York recital of the season. A
baritone voice of greater natural beauty
or resonance is seldom heard in the con-
cert hall, particularly when combined
with the refined, polished style that Mr.
Seagle employs. He has an intimate
knowledge of the various schools of song
and each he treats with marked indi-
viduality.

Perhaps his finest work of the eve-
ning was done in the songs by Fourdrain
and Duparc. The former's "Sainte Doro-
thee," a descriptive poem, was stunning
in its very simplicity and its underly-
ing note of religious fervor. Duparc's
"Phidyle," exotic and rich in color, and
his intensely dramatic ballad, "La Vague

et la Cloche," were exquisitely given by
Mr. Seagle. Fourdrain's crisp "Papil-
lon" he had to repeat.

Beethoven's "Die Ehre Gottes" assumed
tremendous proportions in the small hall
and showed the baritone's vocal powers
to great advantage. There was a swift
transition to a lighter vein in "Meine
Liebe ist grün," by Brahms.

In his last group of songs Mr. Seagle
was obliged to repeat every number. He
paid tribute to his accompanist, Richard
Hageman, by singing his "May Night"
and adding as an encore another of Mr.
Hageman's manuscript songs, "Do Not
Go, My Love." Both numbers were well
liked and the baritone shared honors
with the pianist. Edward Horsman was
in the audience and heard his song, "The
Joyous Wanderer," which he dedicated
to Mr. Seagle. Carpenter's "Les Silhou-
ettes," a clever bit of composition, and
the lovely old Welsh air, "Ash Grove,"
in which Mr. Seagle employed a beauti-
ful *legato*, also met with favor.

Those who left after the last number
on the printed program missed several
excellent encores. There was a charm-
ing Irish ballad, Moussorgsky's "Song of
the Flea," H. T. Burleigh's "Deep River"
and several others. The baritone was
accorded a real ovation by a large num-
ber of his admirers, who stayed until
the very end and then were greedy for
more. Mr. Hageman was an excellent
accompanist. H. B.

EVA LIMINANA'S DEBUT

South American Pianist Plays with
Vigor and Technical Aptitude

Eva Liminana, a young South Amer-
ican pianist, who is said to have cap-
tured several prizes in Chile and the
Argentine and to have studied under
various teachers in Berlin, gave a New
York recital in Aeolian Hall on Friday
afternoon of last week. She played a
program including Bach's D Major Toc-
cata and Fugue, Beethoven's "Appassion-
ata" Sonata, some Chopin numbers and
a group of short pieces.

Miss Liminana undoubtedly possesses
talent. Her playing last week disclosed
much vigor and a degree of technical
aptitude, but showed lack of finish and
style as well as of the deeper qualities of
artistic expression. With further cul-
tivation of her undeniable gifts, however,
the young woman ought to develop into
a very interesting player. H. F. P.

Mme. Viafora to Give Annual Recital

Gina Ciaparelli-Viafora, the popular
soprano, formerly of the Metropolitan
Opera, will give her annual New York
song recital at Aeolian Hall on Saturday
evening, Feb. 3. She will be assisted by
Astrid Yden, harpist, and Charles Gil-
bert Spross, pianist. The "Il est doux"
aria from "Hérodiade" and songs in
Italian, French, German and English,
among the latter being "Oh, to See the
Cabin Smoke" by Harold Craxton,
"Dawn Skies" by Drummond and "Mar-
jorie," by Mr. Spross, will be heard.

Florida Federation of Musicians to Meet in Miami in February

MIAMI, FLA., Jan. 10.—The annual con-
vention of the Florida Federation of
Musical Clubs will be held here early in
February. A feature will be a contest
for young professional and student mu-
sicians, under the auspices of the National
Federation.

HERTZ ORCHESTRA MAY MAKE TOUR

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SECRETARY - MANAGER A. W.
Widenham of the San Francisco
Symphony Orchestra returned yesterday
from Los Angeles, where he has been
looking over the field with a view to
giving the southern city a week of music
by the San Francisco organization.

"The people were very enthusiastic," he
told me to-day, "and I think that the
orchestra will play a week in Los An-
geles. Visits to Portland and Seattle
are also in prospect."

Heretofore the people of Oakland have
come to San Francisco for the symphony
music, but three evening concerts are
now planned for the new Auditorium
Theater on the east side of the bay.
These concerts will be given by Alfred
Hertz and his musicians under the aus-
pices of the Music Section of the Oak-
land Teachers' Association, the dates be-
ing Thursday, Jan. 25; Friday, Feb. 23,
and Thursday, March 22.

The sixth program of the San Fran-
cisco Symphony, played last Friday
afternoon and again to-day, was as fol-
lows:

Symphony No. 8, F Major, Op. 93, Bee-
thoven. Preludes to Second and Third Acts
of "Königskinder," Humperdinck. Rumanian
Rhapsody, No. 1, Op. 11, Georges Enesco.

Conductor Hertz has brought the or-
chestra to a higher standard than was
attained last season. San Francisco is
proud of the organization and gives un-
divided support.

The Diaghileff Ballet Russe, under
Will L. Greenbaum's local management,
has occupied attention during the past
week. Beginning last Tuesday evening,
six performances, including a Saturday
matinée, were given in the Valencia The-
ater. This theater is in an outlying part
of the city, but there was large attend-
ance at every performance. The pro-
ceeds, with seats sold at \$5 on the entire
lower floor, fully met the \$25,000 guar-
antee put up by Mr. Greenbaum. On
Tuesday and Wednesday evening the
Russians will appear in the Oakland
Auditorium, and if the people across the
bay respond with sufficient enthusiasm
they may get some other big attractions
this season. THOMAS NUNAN.

Music and Athletics: A Possible Parallel

The time was, not so long ago, writes
J. Lawrence Erb in the *Musical Quar-
terly*, when it was necessary to make
strict rules—which were difficult to en-
force because of hostile or indifferent
public opinion—looking to proper atten-
tion to the physical welfare of students.
To-day the overwhelmingly popular
thing in all American colleges and uni-
versities is Physical Training in its Ap-
plied Form known as Athletics. Possibly
a little wisdom and foresight, a little wil-

lingness to prescribe for our students
what they need and then to help them
like what we prescribe, may produce in a
generation an enthusiasm for music in
our colleges and universities which will
be as universal and overwhelming as now
is exhibited only through athletics.

MR. HALPERSON'S LECTURES

Noted Critic to Give Series of Interest-
ing Talks on Grand Opera

Maurice Halperson, music critic of the
New Yorker Staats-Zeitung and special
contributor to *MUSICAL AMERICA*, an-
nounces a series of twelve lectures in
English on the "History of the Opera"
on consecutive Tuesday evenings, begin-
ning Jan. 23, in the auditorium of the
New York College of Music, 128 East
Fifty-eighth Street. The lectures will
be illustrated pianistically by Giuseppe
Bamboschek, Fred Jacobi and Willy
Tyroler, assistant conductors of the Met-
ropolitan Opera House, and by prom-
inent vocalists.

Mr. Halperson will make an exhaustive
survey of operatic history from its
sources to the present day, treating his
subject in a popular and brilliant man-
ner and illuminating his talks with per-
sonal reminiscences of the musical life of
Europe and America with which he has
been identified so intimately for the last
quarter of a century. While not mar-
ring the continuity of the series, each
lecture will be complete in itself. Spe-
cial rates are offered to students. The
lectures are under the concert direction
of Egmont Hegel Arens of 32 Union
Square.

Sara Anderson to Aid MacDowell Fund

Sara Anderson, soprano, has offered
her services for ten recitals to aid the
Edward MacDowell Memorial Fund,
which is being raised by the widow of
the composer. Mrs. MacDowell is now
arranging bookings for Mme. Anderson's
appearances.



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10, 1916—"Is pos-
sessed of a touch of
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technic of great bril-
liancy, musicianly sen-
sibilities."

Chicago Evening Post, April 10, 1916—"Miss
Myrtle Elvyn played with the big sweep that was
characteristic of Liszt's mode of utterance. . . .
The audience applauded her most warmly."

Daily News, April 10, 1916—"It was intelligent
playing with the large enthusiasm that Liszt asks
for and without the heaviness to which his composi-
tions so often draw the performer."

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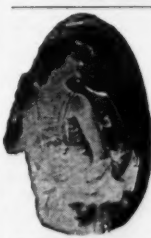
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JEAN VINCENT COOPER'S TOUR

Young Contralto Returns from Middle West—Booked in East



Jean Vincent Cooper, American Contralto

Jean Vincent Cooper, young American contralto, has returned from a short tour of the Middle West. Miss Cooper appeared as soloist with the St. Louis Symphony Orchestra in St. Louis and later at Columbia, Mo., meeting with much success at both appearances. She then returned to New York to fill some smaller engagements, and on Dec. 11 gave a recital at Arkansas City, Kan., followed on the 14th with another recital at Iowa City, Iowa. On Christmas Eve Miss Cooper was soloist in Minneapolis with the Symphony Orchestra of that city, and on Christmas Day sang "The Messiah" with that organization. The young singer then took a short vacation, and on Jan. 5 gave a recital in St. Louis.

Since her return East Miss Cooper has sung before the Beethoven Society of New York, on Jan. 13, and will give a program at Englewood, N. J., on Jan. 29. She appears at the Biltmore Morning Musicales Feb. 9 and also appears with the Schola Cantorum this winter. She is re-engaged for the Minneapolis Orchestra spring tour, owing to her success with that organization last year.

MINNEAPOLIS SOLOIST WINS

Kathleen Hart Bibb, Soprano, Appears at Symphony Concert

MINNEAPOLIS, MINN., Jan. 10.—A truly cosmopolitan program was presented by an American orchestra with a local soloist at the popular concert given by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, Sunday afternoon. One of the numbers was the Overture, "The Land of the Mountain and Flood," by Hamish MacCunn. An extremely interesting feature of the concert was the appearance of Kathleen Hart Bibb, a delightful singer, whose early training is to be credited to Minneapolis and St. Paul and who brings back to her home city the fruitful results of further study in New York. Mrs. Bibb's numbers were the aria, "Il est doux, il est bon," from Massenet's "Hérodiade" and the "Balatella" from "I Pagliacci."

These she delivered with sincere consideration of their inherent values, demonstrating also her command of vocal resources yielding tones of beautiful, unforced quality. The audience was very large and unanimous in its expression of pleasure in the singer's work. As one of two encores Mrs. Bibb presented a Lullaby for voice, harp and violin by Dr. Rhys-Herbert, Richard Czerwonky and Henry Williams playing the instruments. F. L. C. B.

RECALLS AT OPERA CONCERT

Alma Gluck, Sophie Braslau and Botta Give Many Extras

One of the two visiting singers to be heard in the Metropolitan Opera concerts appeared in the program of Jan. 14, when Alma Gluck was a soloist, together with Sophie Braslau and Luca Botta. Richard Hageman again conducted the orchestra and received several recalls after the Tschaikowsky "Capriccio Italien."

"Say I'll Come To-morrow" sang Mme. Gluck as she concluded La Forge's "To a Messenger," her fourth encore after her final group, and it seemed as if she were bidding her audience come again if they wanted to hear any more. She had already added "My Laddie," "Little Grey Home in the West" and "Carry Me Back to Old Virginny." For her initial appearance the soprano chose the "Caro Nome" aria, and though one may prefer to hear her in less florid music, she was warmly recalled. She gave two extras, including, "Lo, Hear the Gentle Lark," in which her flute-like tones formed a beautiful unit with the flautist's obbligato. Anton Hoff was her accompanist in the songs.

Sophie Braslau made a splendid impression in the Gluck "Che farò" aria. She gave Tschaikowsky's "Was I Not a Blade of Grass" tellingly in Russian. With abounding spirit the contralto entered into the lilt of "My Love Is a Muleteer" by Monolito. The Coleridge-Taylor "Life and Death" she voiced most expressively. Willy Tyroler assisted her at the piano.

Many recalls followed Luca Botta's stirring singing of the "Tosca" aria and following the "O Paradiso" of Meyerbeer the tenor added "Tarantella Sincera" and "O Sole Mio." K. S. C.

McCORMACK IN BROOKLYN

Tenor Sings One Encore Facing Hearers on the Platform

John McCormack gave a recital at the Brooklyn Academy of Music last Sunday evening before an audience that packed the large auditorium and overflowed on to the platform.

The popular tenor was in excellent voice and gave a varied program that contained Irish folk-songs, Schubert's "Ave Maria," H. T. Burleigh's "Deep River," Edwin Schneider's "Your Eyes," Chadwick's "Nocturne," "May Night" by Brahms and several Handel numbers.

In one of his many encores, "I Hear You Calling Me," Mr. McCormack begged permission to turn his back to the audience and face those who were seated on the stage.

Mr. Schneider was his accompanist and Donald McBeath played several violin solos.

Japanese Prima Donna Sings to Diplomats in Washington

Tamaki Miura, the Japanese prima donna heard with the Aborn Opera Company in "Iris" and "Madama Butterfly," sang at a musicale given by Mrs. William McC. Ritter of Washington on Jan. 14. The Japanese Ambassador, the Swiss Minister and the Minister from Denmark were among the guests.



FRANCES INGRAM

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TO AMERICAN COMPOSERSJoseph W. Stern to Issue a Series of
Native "Discoveries"—Personal
Hearings Weekly

"I am a composer of soul music," said a composer, the other day to Charles D. Isaacson, editor of the New York Globe "Family Music" page, "and I find it impossible to enthruse the publisher to take a chance on me, because I am unknown."

This, as a culmination of many similar complaints, caused Isaacson to publish a "Challenge to American Publishers." Said Isaacson, "I am confident that there are American publishers who are anxious to find our young composers and give them a helping hand."

This challenge was read by Joseph W. Stern of the publishing house of that name. It seemed to prove the opening wedge for carrying on a work that Mr. Stern had long been anxious to accomplish. So, without ado, an answer to the Globe challenge was sent forth:

"We will publish the composition of one new American composer each month during the coming year," said Mr. Stern. "We have made arrangements to hear the manuscripts at our office every Tuesday and Friday from 11 to 12. A competent, sympathetic reader will receive the young composers and encourage the many who might be not quite ready. For

the lucky aspirants a wonderful publishing future awaits.

"Each composition as it is accepted for this series of 'American Discoveries' will be submitted to a committee of noted artists whose names we will be able to announce in a short time.

"Not only will we bring the music forward in this manner, but we propose to carry on an extensive campaign to call these composers to the attention of the American public. We will see that they have readings by soloists and orchestras, for we plan to use songs, quartets, orchestral numbers and individual instrumental solos.

"We are going to receive manuscripts not only from New Yorkers, but we are asking the music stores of every city to receive them for us and send them forward. We are making up a very inconspicuous card which may be hung by such dealers as are anxious to co-operate with us in this unquestionably constructive method to aid American composers."

It is said that the first of the "discoveries" will be issued early in February.

Carolyn Beebe and Aides Heard in
Middle Western Concerts

Carolyn Beebe appeared recently as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, before the Dayton (Ohio) Symphony Association. Miss Beebe was heard in the Schumann Concerto. The following evening in Fowler Hall of Purdue University Miss Beebe, André Tourret and Willem Durieux, respectively piano, violin and 'cello, gave a delightful program, which included the Saint-Saëns Trio in F Major, "Trois Pieces Originales" by Arbos and Miss Beebe played the Sonata in G by Grieg with Mr. Tourret, violin, and the Richard Strauss Sonata in F Major for 'cello and piano with Mr. Durieux.

MISS LENORA SPARKES, soprano, of the Metropolitan Opera Company, is available for a few open dates for Spring Festivals.

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NEW OPERA BY BRUNEAU GAINS APPROVAL IN PARIS

"Les Quatre Journées," by the Author of "L'Attaque du Moulin" Has its Première at the Opéra Comique—A Score Remarkable for Individuality and Modernity—American Songs in a Concert of the Latin Quarter Association

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Dec. 27, 1916.

THE big music event of the season took place Christmas night with the production of "Les Quatre Journées" by Alfred Bruneau. The Opéra Comique was packed, even the steps in the house being utilized by people who, rather than miss the première, remained uncomfortably seated all the evening.

Bruneau belongs to the new school, but his work is sincere, ingenious, and sometimes melodious, though there are no haunting strains that catch the ear and memory, in "Les Quatre Journées"; its cadences are too unusual and original. Bruneau develops his ideas in a musicianly manner, and, while he may be the master of his own school of music and impressions, one has to become fully acquainted with his difficult style before one can appreciate him and his compositions. The audience was alive to what the orchestra was doing, and the applause while warm was not bacchantic. Bruneau himself directed, and his nervous, never easy bâton and body were evidence that he was a part of the music he had created. He was called before the curtain at the close of the third act, and responded most modestly.

The "Four Days" is an idea of Emile Zola, a series of music tableaux put in blank verse and to music by Bruneau. The scenery, which is superb, is designed by Henri Martin and executed by Bailly. The costumes are by Miltzer. This is the story of "Les Quatre Journées":

"It is springtime, and in the morning young washerwomen are bending to their task in the stream. A young peasant, Jean, appears, and soon Babet and he have a charming duet which is interrupted by Jean's uncle, the venerable Abbé Lazare, who joins the hands of the pair in their fianciailles.

"The next scene represents summer, yet the fields show gruesome spoils of battle. It is war and Jean, lightly wounded and recovering from a fainting spell, glances across the road and spies what appears to be an enemy soldier. The latter begs for a cooling drink to relieve his fevered throat, and Jean crawls to him. Jean discovers that the other is an Alsatian, and forthwith the two become comrades, swearing allegiance to the same flag.

"The war has ceased long before the scene of the third act, autumn, is conceived to have taken place. Jean has married Babet and is the head of a big vineyard. The scene shows the workers gathering in the grapes and preparing them for pressing. The young son of Jean is brought in and presented to Abbé Lazare, now a very old man. He succumbs to weakness at the close of the act, and dies telling Jean that life is never extinct, since the young will live to perpetuate it.

"Winter dark and threatening comes with the last act. The children of Jean and Babet are men and women. They have moved to the top story of the farmhouse, for inundations have spoiled the place and driven old and young to a place of safety. The house is surrounded by water which is fast undermining it, and a shaft comes under the window in which there is room for but two. Jean and Babet insist on their offspring jumping into the boat, and thus the old pair die together, repeating the words of Abbé Lazare."

Barring the second act, which, though it contains a stirring soldier duo of patriotism, is rather long, the opera is full of color and interest. It is short, the entire performance not consuming more than two hours.

Babet was sung by Mlle. Davelli, who made a sympathetic and charming peasant woman. Fontaine, as Jean, was admirable from first to last, and his make-up was excellent. There is not much vocal work for Perier, who essayed the rôle of the fine old Abbé, but the voice of Perier was vibrant and of the noble timbre that always characterizes it. The Alsatian soldier was played by Allard with force and an intensity that stirred the listeners. Lhereux took the small rôle of Jacques, the son of Jean.

Alfred Bruneau who is to-day the leader of French composers in his school, had his first piece given at the Opéra Comique in 1891, "Le Réve." Then followed "L'Attaque du Moulin," "Messidor," "L'Ouverture," "L'Enfant," "Les Bacchantes."

For months the company at the Opéra Comique has been preparing "Les Quatre Journées," the director, M. Gheusi being present at all rehearsals and giving his valuable aid. The stage management of the house is under the eye of Pierre Chareau, whose wife, Miss Richardson, is American, and whose vocal work is well known in Paris.

Concert for Russian Soldiers

A most interesting concert was that given at the Salle Gaveau last week for the benefit of Russians fighting in France. It was under the patronage of Princess Louis Murat, the Countess de Nesselrode, Mrs. Edith Wharton, Mrs. Blair Fairchild, Mrs. John Garret, Mrs. George Kinen, Mrs. Walter Abbot, Mrs. Royall Tyler, Mrs. Anna Gray, Mme. Jacques Nounes and Mme. Staal.

The house was well filled, and the seats which were high priced all meant a big outlay for the Russian soldiers. The artists were Félicia Litvinne, Ricardo Vines and Samuel Dushkin.

M. Vines, the pianist, played his solos, particularly the Granados "Fandango de Candil" with great feeling and ability. This musician is Spanish and shows it in his deep sentiment, his sympathy, his dramatic handling of tragic passages. Mme. Litvinne, who made her reputation as a Wagnerian singer, is one of the most popular artists in Paris. M. Dushkin, the violinist, has a beautifully light tone and fine technique, but lacks depth and largeness. His second group was best, and his playing was such that few in the audience remained passive.

The Music Branch of the Latin Quarter Association gave a "Concert Intime" at the Salle Huyghens one evening recently. It was a bitterly cold night and there was no heating. No admission is asked at these concerts which are really for the entertainment of the few artists and students of the Latin Quarter who have stuck to Paris amid her dark days. An exposition of pictures is now being held in the Hall, and after the concert those who attended viewed the hundred small works on the wall. Some of the paintings are done by soldiers in the trenches, and all of them recall the war in some form or other. The program included a Trio, for piano, violin and cello, by Beethoven, a group of American songs and a Schumann Trio, for piano, violin, cello, in four movements. The musicians assisting were Mmes. Rey-

Gaufres, Warner Gibbs and Marguerite Poulet and Messrs. Ruysen and Gaston Poulot.

American Songs Well Sung

I was particularly interested in the singing of Mrs. Gibbs. Her numbers were: "Ah Jean," by Spross; "Mighty lak a Rose," by Nevin; "The Lily and the Rose," Carrie Jacobs-Bond; "From the Land of the Sky-blue Water," Cadman. Mrs. Gibbs's voice is a soprano, light and of beautiful quality. She sings always with great ease, and the manner in which these American songs were given was most attractive and sympathetic. Mrs. Gibbs is a favorite in Paris and is often called upon to sing for benefit work.

The trios, despite of the zero atmosphere, were listened to with deep attention. The piano work was fine, and in the Beethoven number the musicians played with a tenderness, a delicacy and a mastery that easily put them among the first Beethoven interpreters in Paris.

The music prize Lasserre has been unanimously awarded to Xavier Leroux for his work, "Les Cadeaux de Noël," presented at the Opéra Comique last winter.

LEONORA RAINES.

CHORISTERS IN ROCHESTER SING "MESSIAH" SOLOS

Three of the Arias Given by Sections of Barnhart Chorus—Other Airs Done by Local Soloists

ROCHESTER, N. Y., Jan. 11.—The third annual free performance of Handel's "Messiah" by the Community Chorus, Harry H. Barnhart, conductor, was to have been given on Christmas night in connection with the civic "Tree of Light" celebrations, but it was discovered almost at the last moment that the city officials, who had made the arrangements, had overlooked the fact that Convention Hall was pre-engaged for that night. Thus, the performance was postponed to Jan. 7, becoming the second in the series of the Mayor's free Sunday afternoon concerts. The chorus, which numbered about 300, sang with great spirit and enthusiasm, Mr. Barnhart considering it the best performance of the "Messiah" that he has ever conducted.

A number of the city's finest singers, caught by the wave of community singing and inspired by a true Christmas spirit, voluntarily took part in the performance, singing with the chorus. It is the first time that Rochester musicians as a group have actively co-operated with the Community Chorus and acknowledged it as a vital factor in the city life. Among the soloists who sang with the chorus and also gave great pleasure with their delivery of several of the "Messiah" solos were May Hathaway, contralto; May Potter Roberts, soprano, and Frank Trapp, tenor. The solos, "Come Unto Me" and "He Shall Feed His Flock," were taken by the altos and sopranos in unison, and "Every Valley" was sung by the tenors. All three groups acquitted themselves exceedingly well.

Mr. Barnhart eliminated the playing

of the Pastoral Symphony and substituted three Christmas hymns, "Holy Night, Silent Night," "Oh, Come All, Ye Faithful" and "Hark, the Herald Angels Sing." The audience, numbering more than 3000 and filling the big building to the doors, joined in singing the hymns with great good-will, the whole occasion being notable for a fine community feeling of friendliness and whole-hearted enjoyment on the part of both chorus and audience. Excellent support was given by an orchestra of fifteen pieces, under Ludwig Schenck, director of the Symphony Orchestra.

A charming folk-song and art-song recital was given by Constance and Henry Gideon of Boston on the evening of Jan. 10 at Assembly Hall on Gibb Street, under the auspices of the Jewish Women's Relief Society. The program was unusual in its exemplification of the folk-song and art-song from the different countries, the group of Russian-Jewish origin being especially interesting and beautiful. The audience was large and most appreciative.

The Tuesday Musicales recital on Jan. 2, in the morning series, was attended by a large gathering. Reinhold Warlich's program exhibited his excellencies of tonal art, interpretation and diction. His program included groups of German, English, Scotch, early and modern French and Russian songs. His able accompanist was the local pianist, John Adams Warner.

Fritz Kreisler gave a concert at Convention Hall on the evening of Jan. 5, under the local management of James E. Furlong. The fact that "standing room only" was to be had before the concert commenced showed that Rochesterians are appreciative of the great violinist.

M. E. W.

SINGS FOR DIPLOMAT

May Peterson Heard by Mr. Herrick at Mrs. Seligman's Musicales

After the strenuous week when she sang three times in New York, May Peterson left for a short holiday, but returned almost immediately and gave a program on Jan. 6 at a private musicale given by Mrs. Henry Seligman in honor of Myron T. Herrick, ex-Ambassador to France, and Mrs. Herrick. Miss Peterson was assisted by Miguel Llobet, the Spanish guitarist.

Among those present were Mrs. Paul Morton, Mr. and Mrs. William Guthrie, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Frederick Edey, Mr. and Mrs. Frederick Lewisohn, Mr. and Mrs. James Deering, Mr. and Mrs. Irving Brokaw, Mrs. and Mrs. I. N. Seligman, the Rev. Dr. Percy Stickney Grant, Mr. and Mrs. Oscar Straus, Mr. and Mrs. Edward R. Hewitt and Gaston Liébert.

Miss Peterson left the next day for her appearance in New Haven with the Cincinnati Orchestra. From there she went to Chicago. She will return to New York and sing with the Schola Cantorum in Carnegie Hall on Jan. 31.

The midwinter musicale of the Monday Musical Club was given recently at the Historical Society Auditorium, Albany, N. Y., with Mrs. J. H. Hendrie in charge of the musical program. Those who took part were Mrs. Raymond N. Fort, Mrs. Walter L. Hutchins and Mrs. Howard Ehemann, sopranos; Mrs. Horatio S. Belows, contralto; Florence Page and Mrs. J. H. Hendrie, pianists, and Mrs. Peter Schmidt, violinist. The accompanists were Esther D. Kenneston and Mrs. J. H. Hendrie.

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NEW YORK LIEDERKRANZ HOLDS 70TH ANNIVERSARY CELEBRATION

Carreño, Philharmonic and Club
Chorus Unite in Program of
Gala Nature

CELEBRATING its seventieth anniversary, the German Liederkranz of New York gave a gala concert on Tuesday evening, Jan. 9, in the concert hall of its clubhouse in East Fifty-eighth Street. Gala in every sense of the program, for in it participated the New York Philharmonic Orchestra under Josef Stransky, Teresa Carreño, the famous pianist, as principal soloist and the chorus of the society under Otto A. Graff. Marking the conclusion of seventy years of endeavor in devotion to the art of music, the program should be set down as a matter of record:

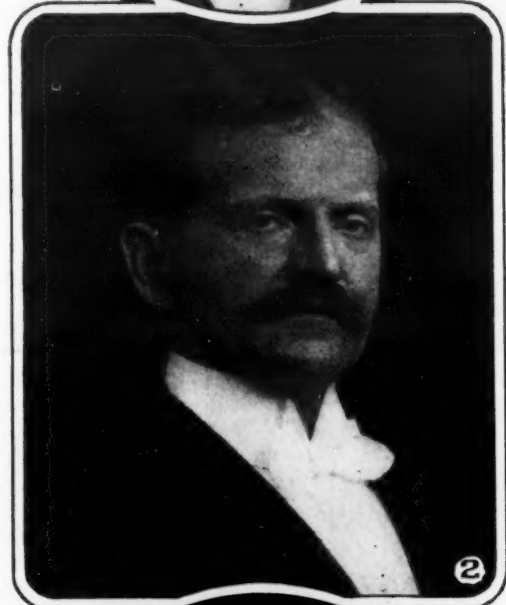
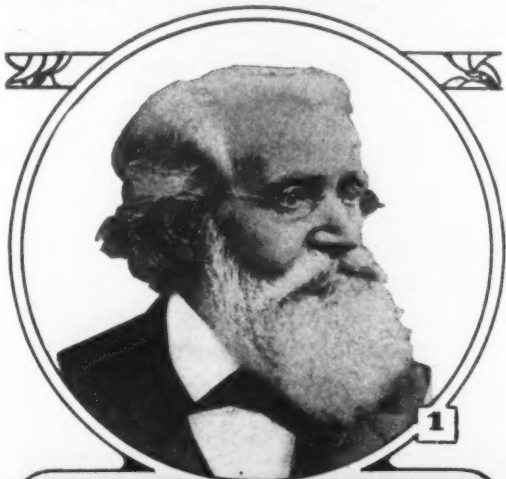
Beethoven, Overture "Leonore, No. 3," Philharmonic Orchestra; Hegar, "Rudolph von Werderberg," Reinthaler, "Glockenthürmer's Töchterlein," Male Chorus; Mendelssohn, Nocturne and Scherzo from "A Midsummer Night's Dream," Philharmonic Orchestra; Liszt, Concerto in E Flat, Teresa Carreño; Conradin Kreutzer, "An das Vaterland," Schumann, "Sonntags am Rhein," Mair, "Suomi's Song," Gernsheim, "Salamis," Male Chorus; Wagner, "Entrance of the Gods into Valhalla," Philharmonic Orchestra; Dr. N. J. Elsenheimer, "Columbia's Oath" from the Cantata "The Consecration of the Arts," Mixed Chorus, Solo Quintet and Orchestra.

The classic lines of Beethoven's great overture, played superbly under Mr. Stransky, evoked the spirit of dignity which characterized the proceedings of the entire concert. And later in the evening Mr. Stransky led his men in the Wagner "Ring" excerpt with so much success that he added as an extra number the prelude to "Die Meistersinger," giving it an electrifying reading that brought an ovation for the conductor and his men.

The singing of the male chorus reached a high point of effectiveness, notably in the close of "Rudolph von Werderberg" and the Kreutzer apostrophe to the Fatherland, this composition being one that was sung at the society's first concert on May 17, 1847. The Gernsheim chorus, "Salamis," in which the male chorus was finely supported by the orchestra, is one of the finest compositions of its kind and was done dramatically. In the solo part Royal Dadmun displayed his fine voice and made the lines assigned him very telling.

Mme. Carreño played the Liszt concerto stunningly and won tumultuous applause with it. Her conception of the work was one that carried conviction: as for her technical execution of it she has long since passed the place where technique is more than a means. The audience gave her an ovation that was indeed well deserved.

Much interest centered in the performance of the Finale of Dr. Elsenheimer's cantata. For this the mixed chorus was enlisted, the orchestra and Conductor Graff. The solo quintet was sung by



No. 1, Agriol Paur, First Conductor of the Liederkranz. No. 2, Dr. Nicholas J. Elsenheimer, a Member of the Society, Whose Cantata "Consecration of the Arts" Was Heard Last Week at the 70th Jubilee Concert. No. 3, Otto A. Graff, the Liederkranz's Present Conductor

Betsy Lane Shepherd, soprano (who also sang the solo charmingly in the Reinthaler composition); Christine Schutz, contralto; Royal Dadmun, baritone; Jean Skrobisch, tenor, and Fritz W. Der-schuch, bass. Miss Schutz had the most

prominent solo in the work and discharged her duties creditably. The composition shows Dr. Elsenheimer a musician of true gifts. It is conceived on broad lines, finely melodious in the Wagnerian manner, written with profound musicianship. The orchestration is masterly and finely colored and the climax is stupendous. Free use in a symphonic way is made of the opening measures of the "Star Spangled Banner," showing the composer a musician able to take a thematic fragment and build it as an integral part of the work. At the close of the work the composer was given a round of applause and he rose from his seat in the audience to acknowledge it.

Solidity of musical thought and a devotion to high ideals was observed in the entire program. The German Liederkranz has given already the greater part of a century to the cultivation of a love for music among its members and friends. The community-music idea, making the people themselves sing, which is now spreading its influence all over this country, has long been an established factor in the lives of the German people. And they in America have through their singing societies contributed greatly to the uplift of the art in this country contrary to the contention of a well-known conductor who early in the war stated in the public prints that their function was the dissemination of German propaganda.

The first conductor of the Liederkranz, Agriol Paur, labored from 1850 to 1881 and was then succeeded by Theodore Thomas. Then came to the Liederkranz Reinhold Heermann, the noted composer; then Heinrich Zöllner, then Paul Klengel and Arthur Claassen. In the fall of 1914, after the sudden departure from New York of Mr. Claassen, Otto A. Graff was elected conductor and is now completing his third year. A distinguished past in music has been enjoyed by the Liederkranz. Its jubilee concert last week points to a brilliant future. A. W. K.

Povla Frisch at Her Best in Boston Recital

BOSTON, Jan. 8.—Mme. Povla Frisch, the Danish soprano, gave a recital in Jordan Hall on Saturday afternoon, with Jean Verd as accompanist. Mme. Frisch's program of German and French songs (mostly the latter) was varied and interesting. It contained many unfamiliar songs. Above all else, Mme. Frisch is mistress of interpretation. She vitalizes every song. She was naturally more convincing in the French songs, many of which she was obliged to repeat. Her admirers filled Jordan Hall and remained to applaud her long and lustily. A word for the superior accompanying of Mr. Verd cannot be omitted. W. H. L.

Maximilian Pilzer, the young American violinist, will appear as soloist with the New York Philharmonic Orchestra, of which he is concertmaster, on Jan. 25 and 26. Mr. Pilzer will perform the Sinding Concerto in A Major. On Feb. 20 he will play some of his own compositions, which have recently been published by the house of Carl Fischer, at his appearance with the St. Cecilia Club.

E. H. ARENS BECOMES ARTISTS' MANAGER

Executive of People's Symphony
Enters Direction Field—
Brother to Aid

Egmont Hegel Arens, who has been the successful manager of the People's Symphony Orchestra concerts during the past three years, has entered the field of concert management, with headquarters in New York.

During the past season Mr. Arens has managed the recitals of Alphonso Grien, baritone, and Pauline Mallet-Prevost, pianist, whose first public appearance recently at the Princess Theater was to a full house, giving the artist a neat financial profit.

Another artist on Mr. Arens's list is Laeta Hartley, pianist, who has played with the Boston Symphony and other orchestras, and who has appeared in joint recital with Barrientos. Then there is Helen Helms, the young violinist, and Marion Banfill, pupil of Leschetizky, who specializes in accompanying. Under the Arens direction also are the opera lectures by Maurice Halperson.

Mr. Arens is soon to be joined by his brother, Winfried B. Arens, at present manager of a musical artist course in Corvallis, Ore. The Arens brothers are sons of Franz X. Arens, conductor of the People's Symphony.

SPALDING AND GRAINGER OFFER WORKS IN ALBANY

Violinist and Pianist Appear Together
in New York Capital—Minnie
Tracey Gives Recital

ALBANY, N. Y., Jan. 12.—Albert Spalding, American violinist, and Percy Grainger, Australian pianist, appeared last night in Harmanus Bleeker Hall. It was the first local appearance of both artists and their work won appreciation. Mr. Spalding's second group was of his own compositions, Prelude in B Major, "Une Lettre de Chopin" and a plantation melody and dance, "Alabama" and showed the possession of an exalted style. Mr. Grainger's delightful program of his own music was in harmony with the happy personality of the artist.

Minnie Tracey, the popular soprano, who is a niece of Judge James F. Tracey of Albany, gave an interesting lecture-recital Saturday night in Graduates' Hall before a society audience. Miss Tracey related reminiscences of composers she had met during her long residence in Europe and told of her appearance before royalty. Her illustrations included groups of songs sung with excellent diction and understanding. Harry A. Russell was accompanist. H.

Louise Mertens Appears in Program at New Rochelle, N. Y.

On the evening of Jan. 2 Louise Mertens, the New York contralto, sang the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah" and songs by Maley, Stickles, Kramer and Foster, at the public installation of the New Rochelle Lodge, Order of the Eastern Star, at New Rochelle, N. Y. Mrs. Mertens's offerings were enthusiastically applauded by the large assemblage and she was compelled to give encores. In addition to playing the accompaniments William Stickles, the New York composer and pianist, played a group of his own compositions and his transcription of "The Rosary" for left hand, displaying a high degree of musicianship throughout.

The Musical Art Club recently held a reception in its rooms in Philadelphia. Plans for the new club house were discussed. The following officers were chosen for the ensuing year: Dr. William H. Greene, re-elected president; Dr. E. I. Keffer, first vice-president; Nicholas Douthy, second vice-president; L. Stauffer Oliver, secretary; Maurice N. Weyl, treasurer. Thomas á Becket, Charles L. Murphy, Edwin Evans, Camille Zechwer and Mauritz Leefson were elected directors.

Cecil Fanning, the American baritone, is giving his second New York recital at Aeolian Hall on Jan. 19, assisted by Harry B. Turpin at the piano. On the following day Mr. Fanning appeared for the eighth consecutive year before the Rubinstein Club at the Waldorf-Astoria.

ROSA RAISA

The Triumphant Star in "Francesca da Rimini"

THE outstanding figure was Miss Raisa, the Francesca of the cast. She sang with stirring fervidity and indeed made more of the music of her part than was there to make.—Chicago HERALD Jan. 6.

IT gave Miss Raisa the role that she has constantly needed. She was a superb artist last night, a beautiful woman singing divinely and acting the character as though the conventional operatic soprano role had never fallen under her notice.—Chicago DAILY JOURNAL Jan. 6.

MISS ROSA RAISA had to play the part rather than sing it, since the score did not give her scope, and she did it very beautifully, with a dignity and reserve even in the flood tide of passion that attained to the height of the poetry.—Chicago EVE. POST, Jan. 6.



MISS RAISA must be acknowledged the star of the performance.—Chicago DAILY NEWS Jan. 6

ROSA RAISA was a lovely picture, her handsome gowns of medieval design setting off her expressive beauty with telling effect.

Histrionically and vocally this young singer grows with each performance. Her intelligence carries her far beyond the usual limits of mere talent—and she has both in great measure. Her voice last night was rich and warm, untiringly clean and pure throughout her trying role. She acted with wonderful abandon and realism.—Chicago EVE. AMERICAN Jan. 6.

THE audience selected Miss Raisa from the mass of the performers. She was called before the curtain a great number of times and the applause developed into more of an ovation for her than an approval of the newly heard work.—Chicago EXAMINER, Jan. 6.

OPERA STARS HEAR "SINGING PICTURES"

Synchronization of Cinema and
Phonograph Witnessed by
Notables

"Singing" Pictures, sponsored by George R. Webb, were given a private showing at the Cohan and Harris Theater, New York, last Sunday evening. Motion pictures and phonograph records were synchronized, not always to perfection, but the attempt showed possibilities and amused a gala audience that included Caruso, Scotti, Amato, Goritz and other notables.

A "Pagliacci" scene was posed on the screen by Pilade Sinagra (record by Caruso), and the Inn Scene from "Carmen" in motion pictures with Giuseppe Campanari as Escamillo, Salvatore Gardano as Don José, Marie Canesa as Carmen and Léon Rothier as Zuniga.

The illusion was perfect when the orchestra leader, following the phonograph, kept in time with word and gesture of the figure on the screen. But when pictures and records were at odds the result was most amusing. There were bravos for Campanari's "Toreador" song and cheers for Caruso, who heard his own voice figuratively in the throat of the screened Canio. A delegation from the Metropolitan, several critics, William J. Guard, the press representative, and many other familiar persons, added their demands for "encore" to those of the rest of the audience after the Caruso number. The screen, phonograph and orchestra kindly obliged with "La Donna e Mobile" from "Rigoletto." H. B.

Art Choral Society Presents Harry Gilbert's Chorus

The Art Choral Society, New York, of which J. Christopher Marks is the conductor, on Jan. 15 performed Harry Gilbert's chorus, "O, Were My Love Yon Lilac Fair," which was greeted with en-

thusiasm. George Carré, the tenor, is the latest singer to sing Mr. Gilbert's successful "Spring Rapture." During the past week Mr. Gilbert accompanied Evan Williams in four recitals, these being in New York on Jan. 14, Brooklyn on Jan. 15, Boston on Jan. 17 and Glens Falls, N. Y., on Jan. 19.

PHILHARMONIC TRIO PRAISED

Gives People's Auxiliary Club Concert
Aided by Alphonso Grien

Washington Irving High School's auditorium was well nigh filled at the third Saturday evening concert given under the auspices of the auxiliary club of the People's Symphony on Jan. 13. The concert fully merited the applause showered upon its givers, the Philharmonic Trio—comprised of Maurice Kaufman, violinist; Jacques Renard, cellist, and Alexander Rihm, pianist—assisted by Alphonso Grien, baritone. Trios by Saint-Saëns and Dvorak were played with striking refinement and artistry by the ensemble. Noteworthy for security of attack, perfection of phrasing and emotional depth was Messrs. Kaufman's, Renard's and Rihm's reading of the lovely "Dumky" Trio of Dvorak.

Mr. Grien sang with feeling and conviction Schubert's "Du Bist die Ruh," Huhn's "Invictus" and Henschel's "Morgen Hymne." He was rewarded with a storm of applause, being recalled to the platform half a dozen times and granting an extra. Frank J. Benedict was Mr. Grien's accompanist. Mr. Kaufman played three violin solos, Scott's "Poème Erotique," Kreisler's "The Old Refrain" and a Brahms-Joachim Hungarian Dance, displaying a tone of winning beauty and ample technique. He, too, was compelled to grant an encore. B. R.

Mischa Levitzki made his first appearance in Cincinnati recently at the Matinée Musical Club, when he created a real sensation. It was stated at the luncheon, which followed, that he created a record in that the whole audience remained seated till the end of the concert, demanding an encore from Levitzki.

gola, Italy. He was eighty-one years old.

Maestro Colombati began his career as an organist and later studied singing, making his debut as a tenor in opera. He sang an aria from "Les Huguenots" in the presence of Meyerbeer, who complimented him highly upon his singing.

At the height of his career he lost his voice and devoted himself to organ and voice teaching. He made a visit to America to witness the operatic debut of his daughter here.

Several of Maestro Colombati's compositions have been published by Ricordi. His "Ave Maria" won first prize among 136 contestants in the Circolo Bellini of Catania.

Dr. E. H. Thorne

LONDON, Dec. 30.—The musical world is much the poorer by the death of Dr. E. H. Thorne, who had been organist and choirmaster at St. Anne's Church, Soho, for the last twenty-five years. Before that he held the same post at Chichester Cathedral, as well as at St. Patrick's, Brighton; St. Peter's, Cranley Gardens, and St. Michael's, Cornhill. In 1913, the Lambeth degree of Mus. Doc. was conferred on him by the Archbishop of Canterbury. He was singularly devoted to Bach and brought the annual performances of "The Passion Music" (St. John) and "The Christmas Oratorio" up to the highest standard. H. T.

Mrs. Gabriel Brenauer

Mrs. Gabriel Brenauer, sixty-two years old, died on Jan. 12 of pneumonia at her home, New York, after an illness of two weeks. Mrs. Brenauer, who was Emelie Kiralfy, was famous more than forty years ago as a dancer. She was a sister of the celebrated Kiralfy brothers, who produced spectacular musical plays. She appeared at Niblo's Garden forty-five years ago and was a favorite dancer, appearing in "The Black Crook" and "Excelsior."

Mrs. Cornelia Mann Fulcher

Cornelia Mann Fulcher, mother of Maurice and Gordon Fulcher, the musical managers, died of heart failure on Saturday evening, Dec. 23, at the Hotel Knickerbocker, New York. She was visiting with her sons for the holiday season, when suddenly seized with a heart attack from which she did not recover. The funeral was held on the following Tuesday in New York.

FORM CHORAL BODY IN WILMINGTON, DEL.

T. L. Carpenter Heads Prosperous
New Chorus—Funds for Big
Auditorium Assured

WILMINGTON, DEL., Jan. 15.—T. Leslie Carpenter, choirmaster and organist of Trinity Protestant Episcopal Church, the wealthiest in the city, announces the formation of a Choral Society, which will present Handel's "Messiah" and other oratorios regularly each year. The new society is amply provided with funds and promises to become an important factor in Wilmington's musical life. Mr. Carpenter has already received donations sufficient to cover the cost of organization.

Coincident with the announcement of the formation of the Choral Society comes a fresh demand for the construction on the public square of an auditorium worthy of a city of now more than 100,000 population. This demand calls for a building to accommodate a choral society and symphony orchestra.

Moreover, it may be authoritatively said, funds are in sight for the erection of such a building, with a seating capacity of at least 5000, on the proposed public square or community center, where a number of beautiful buildings will be erected. T. C. H.

ROBERTA BEATTY SCORES

Mezzo-Soprano Sings at Informal Re-
cital in Griffith Studio

At the reception given Sunday afternoon, Jan. 14, by Mr. and Mrs. Yeatman Griffith at their home on West Eighty-second Street, New York, Roberta Beatty, the gifted mezzo-soprano, gave an informal recital before the guests. Miss Beatty has just returned to New York after a long tour in the West, where her singing was greatly admired.

The singer offered the aria, "Voce di donna," from "Gioconda," a group made up of "L'Heure Pourpre," by Holmès; Hahn's "La Nuit," the "Habenera" from "Carmen," and later a group composed of Strauss's "Zueignung," Carpenter's "The Sleep That Flits," Gilbert's "Evening Song," and Downing's "June." She displayed not only a voice of unusually beautiful quality, but also a rare intelligence in the interpretative part of her work and a sense of values. Her singing is thoroughly artistic, and she realizes the character of the various styles of music she essays. She was ardently applauded. Mrs. Griffith played her accompaniments delightfully.

ARTISTS ENCHANT COLUMBUS

Werrenrath, de Cisneros and Ornstein
Appear at Lacy Concert

COLUMBUS, OHIO, Jan. 12.—Leo Ornstein, pianist-composer; Eleanor de Cisneros, mezzo-soprano of the Chicago Grand Opera Company, and Reinald Werrenrath, baritone, appeared in Memorial Hall Tuesday in a "Midwinter Festival" on Miss Lacy's Quality Series. Mme. de Cisneros, regal in apparel, came forward with the "O don fatale" aria from Verdi's "Don Carlos," giving it a dramatic and highly colored reading. The tone, expression and style were of grand opera proportions.

Mr. Werrenrath made a tremendously fine impression, his voice, tone production and management of his voice being quite above criticism. Harry Spier not only provided unusually fine accompaniments for both singers, but played all of Mr. Werrenrath's numbers without notes.

It may be that Ornstein's ideas are fully pictured by his awful cacophony, but I fear he must modify his ideas and their expression very much before one can take him seriously. ELLA MAY SMITH.

Schumann-Heink Sings for Ohio Troops
at El Paso, Tex.

Before an audience of soldiers and officers from the Ohio regiments on the border, at El Paso, Tex., Mme. Schumann-Heink sang a number of her favorite songs on Jan. 14. Mme. Schumann-Heink was presented with a silver loving cup by the Ohio troops together with bouquets of flowers.

Charlotte Lund's Symphony Engage-
ment

Charlotte Lund, the well-known soprano, has been engaged for March 4 as

soloist in Minneapolis with the Minneapolis Symphony Orchestra. She has just returned to New York after a successful tour of the West. She appears in New York on Jan. 26 and again at Carnegie Hall, Jan. 30.

Arthur Shattuck Plays Return Engage-
ments

Arthur Shattuck's activities for the first four weeks of 1917 include recitals at Aeolian Hall, New York; Brooklyn Institute of Arts and Sciences; a Philadelphia series, under the direction of Arthur Judson; Buffalo, Twentieth Century Club; Chicago, Neumann series, joint program with Dora de Philippe; Dallas, S. M. University; return engagement in the Municipal Course at Houston, Tex., and New Orleans, a return engagement, under the management of D. B. Fischer.

President of Worcester Festival to Give
Piano Recital

WORCESTER, MASS., Jan. 10.—Local music-lovers were elated to learn that Arthur J. Bassett, president of the Worcester County Musical Association, will appear on Feb. 6 in a piano recital. His recital will be called "Music of the Allies," and the program will be chosen from works by French, English, Italian and Russian composers. It is fully ten years since Mr. Bassett made his last public appearance before a Worcester audience. T. C. L.

Mr. Haensel Leaves for Short Vacation
in Cuba

Fitzhugh W. Haensel of the firm of Haensel & Jones, New York, accompanied by Mrs. Haensel, sailed on Thursday, Jan. 18, by the steamship Morro Castle for Havana, Cuba. They will remain for two or three weeks for a brief vacation and then return to New York.

Pennsylvania Federation Announces
Contests

The Pennsylvania Federation, Mrs. C. C. Collins, president, announces the Second National Contest for young professional musicians given by the National Federation of Musical Clubs. Information may be had upon application to Mrs. Camille Zeckwer, chairman. The Tracy, Thirty-sixth and Chestnut Streets, Philadelphia. Contests will be held in Presser Hall, Jan. 27, 29 and 31.

Marie Morrissey in Brooklyn Concert

Marie Morrissey, the New York contralto, was heard in Brooklyn on Jan. 17 under the direction of Bruno Huhn and scored another success. On Jan. 27 she will sing "The Messiah" at Northampton, Mass. This engagement will be the tenth performance of this work that she has sung during the past year. She has also just signed a contract to tour for the Edison Company.

The works of 213 composers were presented during the last year of the San Diego, Cal., Exposition which recently closed. Mendelssohn's compositions were played the most, being given twenty-eight times. Bach was offered fourteen times; Wagner, thirteen. After the twenty-five familiar airs, "Old Black Joe" was the favorite, being heard fourteen times.

The Richmond Male Choral Society has just started on an elaborate program for a spring concert and a number of new singers have applied for membership in the club.

ORRIN BASTEDO BARITONE



Photo by Bangs

"He has an unusually mellow voice, well placed and under control. Appearing with orchestra, he made a most favorable impression. He sang in French, German, Italian and English."—Foreign Edition of Musical Courier.

Exclusive Management
R. E. JOHNSTON
1451 Broadway, New York City



Sebastian Schlesinger

A despatch in the New York Evening Post of Jan. 9 announces the death in Nice, France, of Sebastian Schlesinger, the composer. Born at Hamburg in 1837, Mr. Schlesinger came to the United States at the age of thirteen. In Boston he studied with Otto Dresel and became a composer of songs and piano pieces. In recent years he made his home in Paris.

Albert Saléza

News has come from Paris that Albert Saléza, the noted French tenor, died suddenly on Nov. 26 at the age of forty-nine. So much of himself did M. Saléza give to the rôles that he impersonated, so high was he keyed up nervously when he appeared, that the tension undermined his system. His extreme sensibility and his stage fright gave him endless worry and he finally succumbed. From the time that he won the first prize at the Paris Conservatory in 1880 and made his operatic debut in "Le Roi d'Ys," M. Saléza's career was a succession of triumphs. His most famous rôle was that of Mathô in "Salammbô," in which he was heard at the Metropolitan in New York some seventeen or eighteen years ago. Many opera-goers remember his polished style of singing, his magnificent personal appearance and his superb art in "Faust," "Romeo," "Carmen," "Rigoletto," "Prophète," "Lucia," "Aïda," "Lohengrin," "Bohème" and "Otello." Into each rôle he infused poetry, eloquence of gesture and passion. London, Monte Carlo, Nice, Paris and New York were the scenes of his greatest triumphs. In 1911 he conducted classes in declamation at the Paris Conservatory, where he continued his work until his death.

G. P. Colombati

Maestro G. P. Colombati, composer, died on Nov. 26 last at his home, Per-

PIANISTS DOMINATE CHICAGO'S SUNDAY

Winifred Christie and Leginska
in Attractive Recitals—Praise
for Florence Macbeth

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 15, 1917.

THE concerts of last Sunday were devoted entirely to piano recitals. Winifred Christie, at the Playhouse, presented a program which contained the Beethoven Sonata, Op. 10, No. 3, short pieces by Schubert, Brahms, Krongold, Debussy, Rachmaninoff and Moskowski, and the B Minor Sonata by Liszt. In this varied and difficult program Miss Christie showed earnestness and sincerity, a feeling for her music, a technique which in most cases proved adequate for her offerings, and sane interpretative talents.

The Erich Krongold scherzo Miss Christie invested with no little charm. It was, however, in the Liszt sonata that she disclosed her pianistic gifts most fully.

Ethel Leginska, at the Illinois, gave a Chopin recital and, to show her concentration and powers of endurance, played through her entire recital without leaving the stage for any considerable pause between her numbers. The G Minor Ballade was followed by a decidedly good interpretation of the Bolero. Eighteen of the preludes then followed. The many different moods and humors of these miniatures were given correspondingly varied readings. Without a stop the Sonata Op. 35 in B Flat Minor followed, and here the recitalist also showed her prowess in technical resource and her musical feeling.

Four etudes from the two books completed the list, and in all Miss Leginska showed herself well equipped for the interpretation of this composer's works.

Florence Macbeth, the American coloratura soprano, was heard in a song recital at the Ziegfeld Theater last Wednesday morning, and gave one of the most artistic exhibitions of interpretative singing we have had here this year. With a fine understanding, exquisite vocal purity, elegance of style and clear diction, Miss Macbeth presented an extremely interesting program of songs which included numbers by Weckerlin, Dalcroze, Bachelet, Rubinstein, Schumann and Brahms, a group of American writers, and only one aria of the florid type, one of Delibes, from his opera "Jean de Nivelle," which was sung by her to remind the public that she is still supreme as a coloratura soprano. In her entire recital she disclosed interpretative gifts which only few song recitalists can equal. Caroline Zumbach Bliss played the accompaniments most creditably.

Thursday evening last the fifth of the "popular" concerts given by the Chicago Symphony Orchestra under Frederick Stock was put forth at Orchestra Hall, and of the excellent program which had been prepared by Mr. Stock the Schubert "Unfinished" Symphony made the most marked impression. The program also included the Andante from the Concerto for two violins by Bach, in which Harry Weisbach and Alexander Zukowsky played the solo parts, scoring individual successes.

The regular weekly concerts Friday and Saturday by the Chicago Symphony were devoted to Beethoven and Brahms, and brought forth an interesting con-

Martinelli Sings Lullabies in the Rôle of a Devoted Parent



Photo by Bain News Service

Four Hands at the Piano (Two of Them Tiny Ones): Giovanni Martinelli, the Metropolitan Tenor, and His Little Daughter, Benedetta, in His New York Home

NO child of a New York millionaire has more luxury in the matter of being lulled to sleep with music than has Benedetta, the young daughter of Giovanni Martinelli, the noted Metropolitan tenor. She is sent away to slumberland with some of the most expensive tones in the world. When he undertakes to sing his baby to sleep, some of the tenor's admirers doubtless would not hesitate to pay \$6 per seat for a place in the front row in the child's bedroom. In the above picture the little Signorina is found at the piano with her distinguished father, and before them is possibly the score of "Francesca da Rimini," in which Mr. Martinelli recently created the tenor rôle. This spring Mr. Martinelli is to follow the opera season with a tour of recitals and concerts with orchestra.

certo for violin and violoncello by Brahms, in which Harry Weisbach and Bruno Steindel were the soloists.

Irene Solberg, a young Chicago soprano of engaging presence and with a pleasing voice of high range and good quality, was soloist at a banquet given by the Armours in the Elizabethan Room of the Congress Hotel last Thursday evening. Miss Solberg made a good impression with a group of miscellaneous songs and with arias from Puccini's operas "La Bohème" and "Madama Butterfly."

MAURICE ROSENFELD.

Zoellners Appear Before Boston Club

BOSTON, Jan. 15.—The Zoellner String Quartet gave a concert before the Boston Arts Club yesterday afternoon and earned for itself the praise and esteem of many discriminating music-lovers. This artist

family gave Mozart's B Flat Quartet in a very happy manner, with plenty of nuance and feeling for this ever lovely music. A novelty was a set of "Novel-etten" by Frank Bridge, a contemporary English composer, three movements that can boast a vital surge in their make-up. They, too, were admirably played. As a final offering the Zoellners played a "Lullaby" by Charles S. Skilton and the Scherzo from Glazounoff's Quartet, Op. 64.

Samuel Gardner to Give Numerous Recitals in Maine

Samuel Gardner, the young violinist, goes on tour in Maine beginning Jan. 22. He opens his tour on that date in Bangor, playing the following day in Waterville, and the day after in Lewiston. Five dates follow in daily succession, beginning in Portland, Feb. 5. The violinist will appear directly thereafter in Rockland, Brunswick, Berlin, N. H., and Augusta, Me. Mr. Gardner gives his third New York recital of the season at Aeolian Hall, Feb. 24, and his second in Boston at Jordan Hall on March 10. He will also give recitals in Chicago and Philadelphia, the dates for which have not yet been decided.

Muri Silba Again Heard in New York

Muri Silba, a young pianist who has been heard in New York before, gave a recital at Aeolian Hall on Jan. 15. Beginning with a Bach-Tausig number, she went through an interesting program that contained a Chopin group, a Rachmaninoff Serenade, Liszt's arrangement of Chopin's "The Maiden's Wish," made famous by Sembrich; a gavotte by Glazounoff, and "La Source" by Leschetizky, her teacher in Vienna. Miss Silba played gracefully and pleased an audience of good size.

"GRISÉLIDIS" GIVEN CHICAGO PREMIÈRE

Garden Heard in Massenet
Opera with Campanini—"Car-
men" Sung by Americans

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 14, 1917.

FRIDAY evening brought forth the penultimate novelty of the present season in the performance of Massenet's "Grisélidis" which, while made familiar to American audiences in New York by Cleofonte Campanini some eight years ago at the Manhattan Opera House with Mary Garden in the title rôle, came to its Chicago première only on Friday of last week, with Miss Garden again in the rôle which she first created in this country.

In "Grisélidis" Maestro Campanini conducted a performance which proved a fine vehicle for the gifts of Mary Garden as a singer and actress. Often did Miss Garden make more of the music than the score apparently warranted, and she looked a beautiful picture and acted her rôle of the spouse of the Crusader, *Marquis de Saluces* as only our imagination could picture to us.

Dufranne's *Marquis* was a well-conceived delineation of a medieval knight, Journet and Nicolay making the other characters stand forth prominently. In Maguenat as the *Devil* we had the best character sketch which this young Belgian baritone has given us this season, for he sang the tricky and difficult music well and acted with appropriate vivaciousness and lightness. Irene Pawloska in her scene as the bickering wife of the devil, reminded one of her earlier experience in light opera, making a fine success in her short rôle.

The *Alain* of Nadal was insecure taken from a vocal standpoint, and somewhat stiff in action. He was supposed to represent the ardent youth who was to tempt *Grisélidis*.

Massenet in this score does not come up to his "Jongleur" or "Thaïs" in musical inspiration or in melodic beauty. It is at times interesting music, but never great, and many passages are reminiscent of his greater operas.

Director Campanini brought forth every ounce of value there was in the score, and mounted the opera with some very fine stage pictures.

The swaying ballet with electric lights was evidently a theatrical trick which Massenet borrowed from Wagner's "Das Rheingold."

A cast virtually all-American, headed by Frances Ingram, presented "Carmen" at the popular Saturday evening performance, before a well-filled house, and earned many complimentary comments. Miss Ingram's rich contralto voice is well suited to the rôle of the Spanish gypsy, and she scored an estimable success in her singing of the "Habanera" as well as the "Seguidilla."

George Hamlin sang his music with artistic intelligence and with refined style, making of *Don José* one of his best operatic presentations. Louis Kreidler as *Escamillo* was showered with applause after his Toreador song, and also found favor in the later parts of the opera with his warm and pure singing.

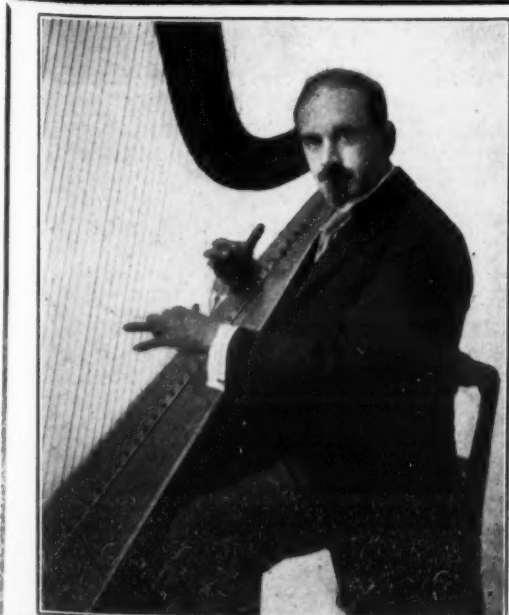
Ethel Prindiville sang the music of *Micaela* with more certainty and acted with more poise than at her previous appearance, and Nicolay, is especially to be commended for his clear English diction, while Daddi's voice could hardly be heard. Alma Petersen repeated her commendable performance of *Frasquita* and Myrtle Moses was the *Mercedes*.

The schedule for last week was "Jongleur," Monday evening; "Rigoletto," Tuesday evening; "Thaïs," Wednesday, and "Romeo and Juliet," Thursday.

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August M. Gemünder, as sole surviving partner, is engaged, under order of the Supreme Court, New York County, in liquidating the co-partnership of August Gemünder & Sons, owing to the death of his former co-partner and brother, Rudolph F. Gemünder. In accordance with the Court order, the entire stock of old and modern violins, cellos, bows and accessories, as well as the other assets of the firm must be disposed of and an accounting made between the surviving partner and the estate of the deceased co-partner.



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WASHINGTON, D. C.—The Peabody Club of Washington recently gave a reception in honor of its president, Walter Charnbury.

PITTSBURGH.—Gabriel Lincoln Hines, pianist, and Charles Edward Mayhew, baritone, both of Pennsylvania College for Women, gave a joint recital at the College Club on Jan. 12.

SPARTANBURG, S. C.—On Thursday afternoon in the Converse College auditorium Margaret Preston, professor of voice, gave a lecture recital on Shakespearean songs.

HARRISBURG, PA.—Margaret Vaughn, harpist, made her first appearance before the Wednesday Club at Fahnestock Hall on Jan. 9. Her program was Scandinavian in character.

WILLIMANTIC, CONN.—A concert was given in the town hall on Jan. 9 by the Y. M. C. A. Symphony Orchestra, under the direction of E. A. Baker. C. H. Caswell was the vocal soloist.

PHILADELPHIA.—Flora Bradley gave an interesting pupils' recital last Tuesday evening in the Estey Building. Operatic excerpts and songs in various languages were artistically sung.

BANGOR, ME.—C. Winifred Richmond, pianist and teacher, recently gave a pleasing pianoforte recital at his studio. He was assisted by Luda McKenney, pianist, and Stanley Cayting, violinist.

BOSTON.—Marjorie Church, a talented young pianist, and Ralph Osborne, baritone, gave a joint recital at the Harvard Club, Jan. 7, before a large audience. Mrs. Dudley Thomas Fitts accompanied the singer.

WASHINGTON, D. C.—At the recent musical evening by the Chord and String Club a charming program was offered by Mona Jelliman, pianist, and Ernest Chamberlain, flautist, with Alleta Hanson as accompanist.

DANVILLE, VA.—A delightful carol service was held recently in the Mt. Vernon M. E. Church. Mrs. J. B. Thomasson, a former pupil of Dr. William C. Carl, presided at the organ. Anne Carrington directed the singers.

MADISON, CONN.—A sängerbund has been organized here and the following officers elected: Alexander Lohman, president; Joseph H. Derenthal, vice-president; August Wilkening, secretary, and Christian Sonnichsen, treasurer.

LIMA, OHIO.—Ralph P. Mackenzie entertained at the Lima Club on Jan. 12 at an informal supper for Ethel Leginska, English pianist, who appeared at Memorial Hall under the auspices of the Woman's Music Club of Lima, Ohio.

PHILADELPHIA.—In the Philadelphia Ledger's fifth concert for the pupils of the public schools, the Philadelphia Orchestra, Leopold Stokowski, conductor, was assisted by Marie Zeckwer Holt, soprano, and Madeleine McGuigan, violinist.

NEW LONDON, CONN.—The artists' series at New London recently opened by Arthur Middleton, the American baritone of the Metropolitan Opera Company, assisted by Evelyn Starr, the young Canadian violinist, proved a tremendous success.

CLARKSBURG, W. VA.—Great enthusiasm was kindled here on Jan. 9 when the Tollefsen Trio provided the 126th program of the Marcato Music Club. The three artists were compelled to supplement the printed list with extra numbers.

STEBENVILLE, OHIO.—The second of a series of entertainments under the auspices of the Steubenville Lecture Club was given on Jan. 9 in Hamline Church by Rebecca Hepner, soprano; Othelia A. Vogel, pianist, and Max Shapiro, violinist.

SPRINGFIELD, MASS.—The Women's Club was crowded on Jan. 11 for the musicale given by Mme. Zoe Mercier, pianist; Lucille Collette, violinist; Adele Graves, harpist, and Mary L. Regal, accompanist. All of the soloists were roundly applauded.

WORTHAM, TEX.—Augusta Bates, pupil of Leschetizky, Bauer, Philip, Zeisler and for three years coach and accompanist for Oscar Seagle in Paris, gave a highly interesting pianoforte recital here recently. Miss Bates is connected with Trinity University at Waxahachie, Tex.

NEW BRITAIN, CONN.—The Catholic Choral Union held its annual meeting on Jan. 11, when the following officers were elected: Philip J. Tormey, president; Mary A. Campbell, vice-president; May Pox, secretary, and John H. Jackson, treasurer. Sedgwick F. Harmon is the director.

PARKERSBURG, W. VA.—On Jan. 11 in Trinity Church, De Witt Coutts Garrettson, the New York organist, offered a strikingly fine recital program. His assistants were the church choir, directed by Charles A. Bukey, and the soloists, Julia Williamson, C. R. Kinsey and Edward Hiehle.

WORCESTER, MASS.—A quartet of well-known Boston artists, Charlotte Williams Hills, soprano; Mme. Cara Sapin, contralto; Arthur Hackett, tenor, and Bernard Ferguson, baritone, gave a concert before the Worcester Mechanics' Association. An attractive program was artistically delivered.

TROY, N. Y.—At the meeting of the Troy Music Study Club recently a paper on "Schumann" was read by Clara Stearns. The vocal illustrations were given by Mrs. Lyman Cooper, Ruth Hardy and Lucretia MacKenzie. Mrs. Ralph H. Philo gave the piano interpretation of "Jagdlid."

SPRINGFIELD, MASS.—At the Jan. 9 meeting of the Tuesday Morning Music Club an engaging program was offered by Miss C. D. Reid, Dorothy Birchard, Mrs. Allen L. Appleton, Mrs. J. C. Hayden, Mrs. H. A. King, Mrs. F. M. Towne, Mrs. F. B. Mallory, Mrs. H. E. Dinsmore and Mrs. Marie Hapgood.

ALBANY, N. Y.—Lydia F. Stevens, pianist, gave a lecture-recital recently on "French Music" before the Saturday Club of Cohoes. Roger H. Stonehouse, basso, assisted. Ermina L. Perry read a paper on "Rhythm" at the meeting of the Albany Music Teachers' Association recently at the home of Amelia Gomp.

HANOVER, PA.—J. Herbert Springer of Harrisburg, a student at Gettysburg College, has been elected the organist of St. Matthew's Lutheran Church, this city. Mr. Springer gave an artistic organ recital in the Fourth Reformed Church, Harrisburg, on Jan. 8, being assisted by Stanley G. Backenstoss, a Harrisburg baritone.

BOSTON.—Charlotte Williams Hills, soprano, sang two groups of songs by Arthur Foote, the Boston composer, at the first meeting of the Thursday Morning Musical Club. Many of the songs were among Mr. Foote's most recent compositions, and one, "In Lilac Time," was sung from the manuscript. The composer played the accompaniments.

MONTCLAIR, N. J.—At an enjoyable meeting of the Musicians' Study Club, held on Jan. 6, in the studios of Wilbur Follett Unger, director of the club, an informal piano recital was offered by Charles Roy Castner, the president. Mr. Castner was in excellent form. A large attendance of regular members marked this meeting and two new applicants were admitted.

WARREN, OHIO.—The 1872d program presented by pupils of Dana's Musical Institute was an event of Jan. 10. Those taking part were Helen Hestor, Audrey Cline, Bertha Schiele, Helen Herner,

Louise Finney, Mary Louise Thompson, Alberto de George, A. N. Mosarelli, Charles McBride, J. Frank Williams, Rene Philopart, Clarence Orndorff, Frank Davidson and L. V. Ruhl.

BOSTON.—Rose and Sadie Presel of Providence, advanced pupils of Felix Fox, gave a recital of music for two pianos in Steinert Hall on Jan. 3, making their program from Chopin, Saint-Saëns, Liszt, Chabrier and Reinecke. Both showed exceptional talent and excellent training by their scholarly performance of difficult pieces.

YORK, PA.—Ivan F. Baker and Catharine A. Gotwalt, both well known in local musical circles, were recently married in the Heidelberg Reformed Church. The bride has been the organist at this church for a number of years and the bridegroom, besides being a member of St. Paul's Lutheran Church choir, is president of the Y. M. C. A. Male Chorus.

NEW BRITAIN, CONN.—The United Parents' and Teachers' Association is taking steps to form an orchestra modeled after the Hartford Philharmonic. Joseph C. Beebe, organist at the South Congregational Church, has been chosen director and is stimulating active interest in the project. The movement is meeting with hearty approval in local musical circles.

SAN FRANCISCO.—Abbie Gerrish Jones has composed special music for "The Snow Queen," a five-act play with which the new Children's Theater enterprise is to be launched next month. The play is by Gerda Wismer Hofmann, who formerly occupied the dramatic choir in the University of Michigan. Mrs. Hofmann is a sister of Hother Wismer, the well-known San Francisco violinist.

SCHENECTADY, N. Y.—Grace Stewart Hammersly has joined the faculty of the Marsh School of Music in the voice department as assistant to Alfred Y. Cornell, whose pupil she has been the past five years. Mrs. Katherine Brooks Chamberlayne has become head of the organ department; Norma Whitcomb as assistant in pianoforte and Stephen St. John, instructor in stringed instruments.

WORCESTER, MASS.—The Hampton Quartet, which is touring New England this winter, in an effort to raise funds for the Hampton (Va.) Institute, appeared on Jan. 11 in Whittall Hall of the Worcester Boys' Club. The quartet, which consists of J. E. Blanton and C. H. Tynes, tenors, and T. A. Johnson and J. H. Wainwright, basses, made a most agreeable impression with a number of Southern melodies.

ALBANY, N. Y.—"Modern French Music" was the subject of the annual music program of the Albany Colony, National Society of New England Women. The paper was read by Mrs. Edgar Gray Colburn of Schenectady. Rena Henault, soprano, and Frances La Verne Clute, soprano, sang and Mrs. Peter Schmidt, violinist, also assisted. Fred P. Denison was accompanist. The program was in charge of Mrs. Abiel Smith.

WASHINGTON, D. C.—The program of Friday Morning Music Club last week came in the form of an interesting and frank talk by Hamline E. Cogswell, director of music of the Washington public schools. Under the title of "Music in Washington," the speaker made his chief theme the co-operation of the city musician in the public school work. This, he believes, will go a long way toward building permanently for musical community interests.

BROOKLYN.—Mabel Ritch, contralto, Jeanne Little Willdigg, violinist, and Mrs. Amelia Gray Clarke, pianist, were the artists at the annual reception of the Fort Greene Chapter of the D. A. R., Brooklyn, on Jan. 10. The program was heard at the home of Mr. and Mrs. Wesley S. Block, No. 61 So. Portland Avenue. Olga Abeles, a young pianist, gave her program at Apollo Hall, Jan. 10, assisted by Leon Kourcik, baritone.

ALBANY, N. Y.—Kolin Hager has been appointed baritone soloist in the choir of the Madison Avenue Reformed Church to succeed Edgar S. Palmer, who has gone to New York. Mr. Hager was recently boy soprano at All Saints' Cathedral and is a member of the quartet choir at the State College for Teachers. Winifred Podmore has resigned as organist and choir director of the Church of Holy Innocents to become organist at the United Presbyterian Church, Troy.

PHILADELPHIA.—Walter Pfeiffer, the Philadelphia violinist, is again directing a series of three Sunday evening concerts by the Franz Schubert Band Symphony Orchestra. The series was inaugurated on Jan. 14 in the Forrest Theater. The other two dates are Feb. 4 and March 4. At the second concert H. A. Lang's Prize Symphony in C Minor will be performed for the first time in Philadelphia and a Polish piece by B. Einhorn will be given its première under the composer's baton.

YORK, PA.—More than 1200 persons heard the sacred song recital given recently in St. Matthew's Lutheran Church by the chorus choir of fifty voices. The recital was one of the most artistic ever given in this church. It was under the leadership of Edgar A. Frey, Excerpts from Handel's "Messiah," and one number by Gevaert, sung unaccompanied, were impressively done. Mrs. Walter B. Gilbert, soprano soloist, sang "Night of Nights" by Van De Water, and Emma Bosshart presided at the organ.

SYRACUSE, N. Y.—Christmas musical programs of capital quality were heard in the following local churches: St. Paul's Episcopal (George Van Deusen, organist and director, Melville Clarke, harp soloist); First Baptist (Howard Lyman, director; Charles Courboin, organist); First Presbyterian (Richard Calthrop, organist and director); May Memorial Unitarian (Raymond Witson, organist and director); Park Presbyterian (Laura Van Kuran, soprano and director; Mrs. Leslie Kincaid, organist).

NEW BEDFORD, MASS.—The fourth monthly musicale given by members of the chorus and orchestra of the Cercle Gounod was held Wednesday evening in the Public Library. The assisting artists were: Florence B. Taber, mezzo-soprano; Mrs. H. H. Adam, contralto; Elizabeth K. Howland, pianist; Julia B. Kroeber, accompanist; Mrs. G. H. Power, accompanist. Miss Taber, Mrs. Adam and Mrs. Power are all members of the chorus; Miss Kroeber is the chorus accompanist and Miss Howland, a member of the advisory board.

MONTGOMERY, ALA.—On Jan. 10 the Montgomery Music Club entertained its members at a musicale, in which Mrs. Howard Seay, soprano, and Mr. Charles Findlay, cellist, were the artists. This being the last appearance of Mrs. Seay, the Young Women's Christian Association was thronged. All the numbers on her program were well chosen and sung. Mrs. Seay's departure for New York is a serious loss to Montgomery. Charles Findlay, the young cellist, also distinguished himself. Mrs. H. M. Austin supplied admirable accompaniments for both artists.

BRIDGEPORT, CONN.—Two members of the local Wednesday Afternoon Musical Society, Mrs. Ethel Pollard Hubbell, soprano, and Mrs. Louise S. Snyder, pianist, gave a delightful program before the club members on Jan. 7 in the home of Mrs. William E. Mallory. The club was offered a lecture on "Rhythm in Music" by Dr. George C. Gow, on Jan. 10, in the First Methodist Church. Dr. Gow's engrossing talk was illustrated by Mrs. Lucien T. Warner, Mrs. Charles D. Davis, Mrs. Eleanor L. Powell, Ethel Pigg, Bessie Libby, Elizabeth Limont and Mrs. Charles Roroback.

PHILADELPHIA.—Moniuszko's "Sonnets from the Crimea" will have their first production in this country on Feb. 1 in the Academy of Music. The concert will be under the auspices of the Polish committee of the Emergency Aid of Pennsylvania and the proceeds will be used for Polish relief, being applied to the Paderewski fund. The sonnets will be produced by a chorus made up of members of Polish churches in Philadelphia. The soloist will be Piotr Wizla and the chorus will be assisted by fifty-one members of the Philadelphia Orchestra. The production is under the direction of W. K. Grigaitis.

BOSTON.—A male chorus has been organized at the B. Y. M. C. Union, 48 Boylston Street, under the name of the Mendelssohn Singers. The Board of Government consists of John L. Dyer, president; Willard B. Savary, secretary; Charles L. Burrill, treasurer. The first weekly rehearsal of the new chorus was held on Jan. 4, and started with forty male voices, including several members of the Handel and Haydn Society. The membership will be limited to 100. It was voted to admit without examination male members of the Handel and Haydn Society, the Cecilia Society, the Apollo Club and the Melrose Amphion Club.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Alcock, Merle—New York (Æolian Hall), Jan. 25.
 Alexander, Arthur—New York (Æolian Hall), Feb. 5.
 Austin, Florence—Shreveport, La., Jan. 22; Vicksburg, Miss., Jan. 24; New Orleans, La., Jan. 26; Mobile, Ala., Jan. 29; Meridian, Miss., Jan. 31.
 Barstow, Vera—Ft. Worth, Tex., Jan. 23, 30.
 Beach, Mrs. H. H. A.—Lancaster, Pa., Jan. 20; Chicago, Jan. 21; Evanston, Ill., Jan. 26; Philadelphia, Feb. 1; Princeton, Feb. 2.
 Beebe, Carolyn—New York (Æolian Hall), Jan. 27; Brooklyn, Jan. 26 and Feb. 2.
 Biggs, Richard Keys—Brooklyn (St. Luke's), Feb. 1; Brooklyn (Erasmus High School), Feb. 4.
 Bogert, Walter L.—New York, Jan. 30.
 Bourstin, Arkady—Trenton, N. J., Jan. 23.
 Boynton, George H.—Nashua, N. H., Jan. 25.
 Breeskin, Elias—New York (Æolian Hall), Jan. 20.
 Brenner, Orina E.—Bayonne, N. J., Jan. 23; New York City, Jan. 24; Rockaway, Jan. 25.
 Buckhout, Mme.—New York, Jan. 20, 27.
 Buell, Dal—Chicago, Jan. 23; Logansport, Ind., Jan. 24.
 Butler, Harold—Kensington, Jan. 22; Kackley, Jan. 23; Greenleaf, Jan. 24; Morrill, Jan. 25; Wetmore, Jan. 26.
 Casals, Pablo—Minneapolis, Jan. 19; New York (Æolian Hall), Jan. 27.
 Casals, Susan Metcalf—New York (Æolian Hall), Jan. 27.
 Cherniavsky, Leo, Jan and Michel—New York (Carnegie Hall), Jan. 23.
 Christie, Winifred—New York, Jan. 29.
 Claussen, Julia—Cincinnati, Jan. 21; Superior, Jan. 31.
 Cochran, Eleanor—Chicago, Jan. 21, 30.
 Cole, Ethel Cave—Philadelphia, Jan. 25.
 Connell, Horatio—Philadelphia, Orchestra concerts, Jan. 19, 20; Huntington, W. Va., Jan. 25; Knoxville, Ill., Jan. 27; Little Rock, Ark., Jan. 30.
 Cooper, Charles—Chicago (Playhouse), recital, Feb. 4.
 Copeland, George—Philadelphia, Jan. 22.
 Craft, Marcella—Cincinnati, Jan. 19, 20; Los Angeles, Feb. 4.
 De Gogorza, Emilio—New York (Carnegie Hall), Feb. 6.
 De Moss, Mary Hissem—Jersey City, Jan. 28.
 Dilling, Mildred—Newark, N. J., Jan. 19.
 Donahue, Lester—New York (Astor), Jan. 20.
 Elman, Mischa—New York (Carnegie Hall), Jan. 27 and Feb. 1.
 Fanning, Cecil—New York (Æolian Hall), Jan. 19; New York (Astor), Jan. 20.
 Ferguson, Bernard—Melrose, Mass., Jan. 21; Somerville, Mass., Jan. 22; Pittsfield, Mass., Jan. 29.
 Field, Mary—Nashua, N. H., Jan. 25.
 Fiqué, Carl—New York (Astor), Jan. 24.
 Fiqué, Katherine Noack—New York (Astor), Jan. 24.
 Fischer, Adelaide—New York (Astor), Jan. 20.
 Flint, Willard—Nashua, N. H., Jan. 25.
 Friedberg, Carl—New York (Æolian Hall), Jan. 23.
 Frilsh, Mme. Povla—Boston, Jan. 21.
 Gardner, Samuel—Bangor, Me., Jan. 22; Waterville, Jan. 23; Lewiston, Jan. 24; Portland, Feb. 5.
 Garrison, Mabel—Philadelphia, Pa. (with Philadelphia Orchestra), Jan. 26, 27.
 Gates, Lucy—Baltimore, Jan. 19.
 Gebhard, Heinrich—Beverly, Mass., Jan. 22; Boston, Jan. 25; Woonsocket, R. I., Jan. 26; Springfield, Mass., Jan. 31.
 Gideon, Constance—New Haven, Jan. 30.
 Gideon, Henry—New Haven, Jan. 30.
 Gilbert, Harry—Glens Falls, N. Y., Jan. 19.
 Godshalk, Belle—Lowell, Mass. (Lowell Choral Club), Jan. 23.
 Goode, Blanche—Defiance, O., Jan. 22; Chicago, Jan. 24; Davenport, Ia., Jan. 24; Rock Island, Jan. 26; Davenport, Ia., Jan. 27; Kokomo, Ind., Jan. 28 and 29; Huntington, Ind., Jan. 30.
 Gotthelf, Claude—Boston, Jan. 20; Boston (afternoon), Jan. 22; Boston (evening), Jan. 22; New Bedford, Jan. 23; Worcester, Jan. 24; Wakefield (morning), Jan. 25; Gloucester (evening), Jan. 25; Mansfield, Jan. 26; Keene, N. H., Jan. 27; Taunton, Jan. 29; New York, Jan. 31; Wakefield (morning), Feb. 1; Scituate (afternoon), Feb. 1; Salem, Mass., Feb. 2; Athol (afternoon), Feb. 3; Boston (evening), Feb. 3.
 Grainger, Percy—New York (Æolian Hall), Jan. 26, 28.
 Granville, Charles Norman—Lowell, Mass., Jan. 23; Roselle, N. J., Jan. 29.
 Griswold, Zona Male—Dallas, Tex., Jan. 24.
 Gunn, Kathryn Platt—Brooklyn, N. Y., Jan. 7.
 Hackett, Arthur—Boston, Jan. 25; Pittsfield, Mass., Jan. 29; Plymouth, Mass., Jan. 30.
 Havens, Raymond—Pittsburgh, Jan. 20; New Britain, Conn., Jan. 23.
 Heyward, Lillian B.—New York, Jan. 26.
 Hindermyer, Harvey—Wichita, Kan., Jan. 21; New York, Jan. 29.
 Hoffmann, Josef—New York (Carnegie Hall), Jan. 27.
 Hoffmann, Liora—Boston, Jan. 20.
 Holterhoff, Lella—Chicago, Cincinnati, Oxford, Columbus, St. Louis, Jan. 20 to Jan. 30.
 Homer, Mme. Louise—Providence, R. I., Feb. 4.
 Hubbard, Havrah (Operalogues)—Boston, Jan. 20; Boston (afternoon and evening), Jan. 22; New Bedford, Jan. 23; Worcester, Jan. 24; Wakefield (morning), Jan. 25; Gloucester (evening), Jan. 25; Mansfield, Jan. 26; Keene, N. H., Jan. 27; Taunton, Jan. 29; New York, Jan. 31; Wakefield (morning), Feb. 1; Scituate (afternoon), Feb. 1; Salem, Feb. 2; Athol (afternoon), Feb. 3; Boston (evening), Feb. 3.
 Jacobinoff, Sascha—New York (Æolian Hall), Jan. 22.
 Jeffers, Geneva—Providence, R. I., Jan. 15; Brookline, Mass., Jan. 21.
 Keller, Harrison—Brookline, Mass., Jan. 31.
 Kreisler, Fritz—Providence, R. I., Jan. 21; Boston, Jan. 23.
 Kurt, Melanie—New York (Æolian Hall), Jan. 31.
 Levitzki, Mischa—New York (Æolian Hall), Jan. 19.
 Littlefield, Laura—Brockton, Mass., Jan. 20.
 London, Marion—New York, Jan. 21.
 Mannes, Clara and David—New York (Æolian Hall), Sonata recital, Jan. 30; Hampton, Va., Feb. 2.
 Margolies, Mollie—Philadelphia, Jan. 22; Lewisburg, Pa., Jan. 26.
 McMillan, Florence—Detroit, Jan. 23; Toledo, Jan. 24; Poughkeepsie (Vassar), Jan. 26; Baltimore, Jan. 27; Philadelphia, Jan. 31; Allentown, Feb. 1; New Brunswick, Feb. 2; Providence, Feb. 4.
 Méro, Yolanda—New York (Æolian Hall), Jan. 29.
 Mertens, Alice Louise—Stamford, Conn., Jan. 22; Bridgeport, Conn., Jan. 25.
 Meyn, Heinrich—Chicago, Jan. 31.
 Middleton, Arthur—Smith College, Northampton, Jan. 27.
 Miller, Christine—Dallas, Tex., Jan. 20; Oklahoma City, Okla., Jan. 23; Sedalia, Mo., Jan. 30; Sioux City, Ia., Feb. 2; Brooklyn (Institute), Feb. 5.
 Miller, Reed—New York, Jan. 28; Yonkers, N. Y., Jan. 30.
 Morrissey, Marie—Northampton, Mass., Jan. 27 (Messiah).
 Moses, Myrtle—Chicago Opera to Jan. 20; Bay City, Mich., Jan. 23.
 Novaes, Gulomar—New York (Æolian Hall), Jan. 22.
 Ornstein, Leo—Ft. Worth, Tex., Jan. 30.
 Orrell, Lucille—New York (Biltmore), Jan. 21; Middletown, Conn., Jan. 28.
 Paderewski, Ignace—Boston, Jan. 22, 23.
 Parks, Elizabeth—Providence, R. I., Jan. 26.
 Persinger, Louis—Oakland, Cal., Jan. 25; San Francisco, Jan. 30.
 Peterson, May—New York (Carnegie Hall), Jan. 31.
 Platt, Richard—Boston, Jan. 31.
 Powell, John—New York (Carnegie Hall), Jan. 26.
 Read, Helen Brown, and Alberti Salvi (Joint recitals)—Shreveport, La., Jan. 21; Tyler, Tex., Jan. 22; Greenville, Jan. 23; Denison, Jan. 24; McAlester, Okla., Jan. 25; Okmulgee, Jan. 26; Muskogee, Jan. 28.
 Reardon, George Warren—Brooklyn, N. Y., Jan. 23; New Rochelle, N. Y., Jan. 26.
 Reuter, Rudolph—Emporia, Ill., Jan. 25.
 Rio, Anita—Lancaster, Pa. (with Kneisel Quartet), Jan. 25.
 Roentgen, Engelbert—New York (Æolian Hall), Jan. 21.
 Rogers, Francis—New York, Jan. 20, 22; Westfield, N. J., Jan. 25.
 Sandby, Herman—Philadelphia, Jan. 25.
 Sapin, Clara—Lowell, Mass., Jan. 21; New Britain, Conn., Jan. 23; Pittsfield, Mass., Jan. 25; Providence, R. I., Feb. 1; Salem, Mass., Feb. 4.
 Schelling, Ernest—Chicago, Jan. 19, 20.
 Schroeder, Alwin—New York (Harvard Club), Jan. 28.
 Seagle, Oscar—Brooklyn, Jan. 23; Cambridge, Mass., Jan. 24, 25; New Haven, Conn., Jan. 29; New York, Jan. 31.
 Seydel, Irma—Lawrence, Mass., Jan. 19; Beverly, Mass., Jan. 22; Framingham, Mass., Jan. 23; Woonsocket, R. I., Jan. 24.
 Sharlow, Myrna—Chicago, Jan. 21; Duquesne, Ia., Jan. 23; Decatur, Ill., Jan. 25.
 Shawe, Loyal Phillips—Boston, Jan. 19.
 Spross, Charles Gilbert—Newark, N. J., Jan. 22; New Haven, Conn., Jan. 23; Hartford, Jan. 24; New York, Jan. 29 (morning); Roselle, N. J., Jan. 29 (evening); New York (Carnegie Hall), Feb. 2; New York (Astor), Feb. 3; New York (Æolian Hall), Feb. 3; Trenton, N. J., Feb. 7.
 Stephenson, Arnolde—Providence, R. I., Jan. 26.
 Swain, Edwin—Dallas, Tex., Jan. 20; Beaumont, Jan. 23; Galveston, Jan. 25; Houston, Jan. 27; Waco, Jan. 30; Austin, Feb. 1.
 Tallarico, Pasquale—La Crosse, Wis., Jan. 22; Beaver, Wis., Jan. 23; Beloit, Jan. 24; Rockford, Ill., Jan. 25; Waukesha, Wis., Jan. 26.
 Thatcher, Burton—Minneapolis, Jan. 21.
 Turpin, H. B.—New York (Æolian Hall), Jan. 19; New York (Astor), Jan. 20.
 Verd, Jean—New York (Cort Theater), Jan. 25; Boston, Jan. 21.
 Wells, John Barnes—Lowell, Mass., Jan. 23.
 Werrenrath, Reinald—New York (Æolian Hall), Jan. 30.
 Williams, Grace Bonner—Nashua, N. H., Jan. 25; Newton, Mass., Jan. 30.
 Wyman, Loraine, and Howard Brockway—Boston, Jan. 22; Akron, Jan. 23; Washington, Jan. 25; Baltimore (Peabody Institute), Jan. 26; New York (Little Theater), Jan. 28; Washington, Jan. 29; Brooklyn (Pratt Institute), Feb. 1; Boston, Feb. 5.
 Zelsler, Fannie Bloomfield—Boston, Jan. 20; Jackson, Mich., Jan. 23; Lawrence, Kan., Jan. 25; Manhattan, Kan., Jan. 26; Louisville, Ky., Jan. 29.
 Orchestras, Quartets, Choruses, Etc.
 Apollo Quartet—Somerville, Mass., Jan. 22, 26; Lawrence, Mass., Jan. 28; Quincy, Mass., Jan. 29.
 Biltmore Musicales—New York, Jan. 26. Soloists, Barrientos, Ysaye, Cooper, Gruppe.

Boston National Grand Opera Co.—Cincinnati, O., Jan. 22, 23, 24.
 Boston Symphony Orchestra—Ann Arbor, Mich., Jan. 26; Worcester, Mass., Jan. 30.
 Chicago Symphony Orchestra—Milwaukee, Jan. 22; Chicago, Jan. 20, 23, 26, 27, Feb. 1; Oak Park, Jan. 29.
 Cincinnati Symphony Orchestra—Cincinnati, Jan. 19, 20.
 Fiqué Solo Quartet—New York (Astor), Jan. 24.
 Flonzaley Quartet—New York (Æolian Hall), Jan. 23.
 Franko, Sam—Orchestral Concert of Old Music—New York (Æolian Hall), Jan. 20.
 Gamble Concert Party—Whitewater, Wis., Jan. 19; Hamilton, N. Y. (Colgate University), Jan. 23.
 Harvard Club Concerts—Harvard Club, New York—Oscar Seagle, Jan. 21; Alwin Schroeder, Jan. 28; Percy Grainger, Feb. 4.
 Kneisel Quartet—Jackson, Mich., Jan. 19; Chicago, Jan. 21; Youngstown, Ohio, Jan. 22; Cleveland, Ohio, Jan. 23; Lancaster, Pa., Jan. 25; New York (Harris Theater), Jan. 28.
 Los Angeles Symphony Orchestra (Conductor Adolf Tandler)—Los Angeles, Cal., Jan. 19, 20, Feb. 2, 3.
 Minneapolis Symphony Orchestra—Minneapolis, Jan. 21.
 New York Chamber Music Society—Brooklyn, Jan. 26 and Feb. 2.
 Negro Folk Song Festival—New York (Carnegie Hall), Jan. 26.
 Nyllic Choral Society (Bruno Huhn)—New York (Æolian Hall), Jan. 25.

People's Symphony Concert—New York (Washington Irving High School), Jan. 26.
 Philadelphia Orchestra—Philadelphia, Pa., Jan. 26, 27.
 Philharmonic Society of New York—Carnegie Hall, New York (Jubilee Festival), Jan. 19, 20, 21; New York (Carnegie Hall), Jan. 25, 26, 28, Feb. 2, 4.
 Rubinstein Club—New York (Astor), Jan. 20.
 Schola Cantorum Chorus of New York—Kurt Schindler, New York (Carnegie Hall), Jan. 31.
 Schumann Club—New York (Waldorf-Astoria), Jan. 29.
 Sinsheimer Quartet—New York (Rumford Hall), Jan. 27.
 St. Louis Symphony Orchestra—St. Louis, Jan. 19, 20, 21, 26, 27, 28, Feb. 4.
 Symphony Club of New York (Walter Henry Rothwell)—New York (Æolian Hall), Jan. 31; soloist, Melanie Kurt.
 Symphony Society of New York—Æolian Hall, Jan. 21, 26, 28; Carnegie Hall, Jan. 27, Feb. 1; Æolian Hall, Feb. 4.
 White Trumpet Quartet, Edna—Brooklyn, Jan. 21, 28, Feb. 4.
 Young People's Symphony Concerts—New York (Carnegie Hall), Jan. 20, Feb. 3.
 Zoellner Quartet—Lawrenceville, N. J., Jan. 20; New York, Jan. 21, 22; Frederick, Md., Jan. 23; Alma, Mich., Jan. 25; Mt. Pleasant, Mich., Jan. 26; Ada, Ohio, Jan. 29; Moorhead, Minn., Feb. 3; Winnipeg, Can., Feb. 5.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

During the first term of ten weeks, Oct. 2 to Dec. 11, of the Aborn Classes for Operatic Training, three pupils had an appearance with the Aborn Opera Company in New York and Brooklyn, as *Aida*, *Inez* in "Trovatore" and *Musetta* in "Bohème." Three others assisted professionals at the performance of "Aida" given under the direction of Milton Aborn for the Mozart Society, Nov. 4, at the Hotel Astor, and three others secured professional engagements through Mr. Aborn. Two scholarships were awarded to the winners of a contest, candidates being confined to the pupils of prominent vocal teachers of New York. Public performances will be given soon, in connection with the school, of "Cavalleria," "Trovatore" and the Garden Scene from "Faust," affording every pupil a professional debut.

At Emma Thursby's first reception of the season, Jan. 12, the guest of honor was the American prima donna, Meta Reddish. An attractive musical program was furnished by Katherine Ruth Heyman, the English pianist; Martha Wittkowska, dramatic soprano, and Mme. D'Arcy, contralto. An interesting feature of the afternoon was the first public exhibition of a life-size portrait of Miss Reddish recently done by Frederick Weber of Paris.

Jessie Marshall, soprano, and Samuel Craig, tenor, of the artist classes of Louis Arthur Russell, scored success Jan. 10 at the opening concert of the Oratorio Society of Newark, the work being "The Messiah." The audience received the several singers with real enthusiasm. Miss Marshall's singing in the brilliant "Rejoice Greatly" and the broader phrases of "I Know That My Redeemer Liveth" was most meritorious and Mr. Craig's art showed a marked advance in his bright interpretation of "Every Valley" and the delicate lines "Behold and See."

The Ziegler Institute of Normal Singing has organized two quartets as well as a "Pinafore" company and a "Hänsel und Gretel" company, all of which will fill professional engagements. The first named ensembles are operatic quartets, the first being composed of professional singers, who are prominent in the concert field, namely, Sarah Storm Crommer, soprano; Flora Hardie, contralto; Jean Skrobisch, tenor, and Carl del Monte, basso. The second quartet is made up of singers now studying at the Institute. They are: Frieda Hanson, soprano; Elizabeth Koven, contralto; Arthur G. Bowes, tenor, and Arthur Jones, baritone.

Various engagements and public appearances of Sergei Klibansky's pupils are as follows:

Gilbert Wilson, basso, sang with success in a production of "The Messiah," at Steubenville, Ohio. Felice de Gregorio, baritone, sang again at a musicale given by the Duke and the Duchess de Richelieu. He is also engaged for several concerts of the People's League and will give an individual recital in February. Lotte Madden, dramatic soprano, has been engaged to sing at the Rialto Theater, and Helen Weiller for two recitals in Chickering Hall, New York. Betsy Lane Shepherd, the soprano,

scored a success at the recent seventeenth anniversary concert of the Liederkrantz. Charlotte Hamilton was heard at the Alliance Française, Montclair, N. J., on Jan. 11, and will sing twice at Glen Ridge, N. J., in the near future.

Fifty members and many guests attended the recent meeting of the Alberto Jonas Club, in the studio of Alberto Jonas. Mr. Sinsheimer, violinist, and Mr. Durieux, 'cellist, played with Mr. Jonas the Trio in D Flat Major, Op. 97, Beethoven. It was given with excellent finish and musicianship. Alice Brown MacNutt sang songs of Schumann, Brahms, Harriet Ware and La Forge, displaying her beautiful voice and technique to the best advantage, and Mr. Durieux also played solos.

DONAHUE AMAZES PORTLAND

Youth Plays for Club—Royal Reception for Eddy—Dobson Honored

PORTLAND, ORE., Jan. 8.—Clarence Eddy gave an organ recital at the Columbia Theater Tuesday which will long be remembered. He was greeted by a representative audience, which included most of the musicians of the city. Mr. Eddy was the honor guest at a dinner given by Mrs. Alice Brown Marshall and he was also entertained at a luncheon given by the Oregon Chapter of the American Guild of Organists.

The MacDowell Club had the greatest treat of the season Saturday, when Lester Donahue appeared before the organization. Mr. Donahue's work was a complete surprise, as no one was prepared for such masterful playing by so young a pianist. He was recalled after each number. In the evening Mr. Donahue, and Tom Dobson were the honor guests at a reception given by Mrs. John F. Logan, the sister of Mr. Dobson. Both the young artists were given a warm greeting. Mr. Dobson kindly gave a group of his delightful songs and Mr. Donahue played two numbers which were greatly appreciated. H. C.

Gives Music for Ancient Instruments

The Society of Ancient Instruments gave a concert last Sunday evening at Sherry's, New York. The society was founded in 1900 by Henri Casadesus and Saint-Saëns is its president. The society has collected instruments used in the seventeenth and eighteenth centuries upon which was played old French music by Rameau, Montclair and Mouret. Violins, viole d'amour, viole da gambe and clavichords were the instruments most used. Henri Casadesus, Eugene Dubruille, Regina Patorni and Mme. Marie Buisson appeared.

The Kneisel Quartet appeared at the Brooklyn Academy of Music on Jan. 11, playing the Haydn Quartet in C Major, the Quartet in B Flat Major of Mozart and Beethoven's Quartet in F Major, Op. 59, No. 1.

John McCormack gave a brilliant concert in Richmond, Va., recently in the city auditorium to an audience that filled the hall and overflowed to the seats on the stage.

TO GIVE MUSIC ITS PROPER PLACE IN KANSAS COLLEGES

Heads of Seventeen Institutions Hear Powerful Plea from Dean Butler of the State University School of Music—"A Subject That Absorbs More of Our Time, Money and Attention Than Any Three Other Studies"—Significance of the Popularity of Musical Periodicals—Concrete Program Outlined for Awarding Music Credits in Institutions Conferring the Degree of Bachelor of Arts

TOPEKA, KAN., Jan. 6.—The cause of music in Kansas was pushed one step ahead yesterday when Dean Harold L. Butler of the Kansas University School of Music had the opportunity to present to the presidents of seventeen colleges in the State the arguments in favor of giving credits toward degrees for work done by students in music, both theoretical and applied.

The question of credit for study in music is becoming of more and more interest to teachers in Kansas and there is a growing sentiment in favor of putting the plan into effect in rural and high schools throughout the State.

No action was taken by the Kansas College Presidents' Association, after hearing Dean Butler's address, but his argument was so concise and straightforward that it could not help but take root in the minds of the college executives and prepare the way for further progress. The growing interest in music generally in the State during the last five years leads musicians to feel confident that the opposition to the awarding of credits for musical endeavor will be gradually worn down.

In opening his address Dean Butler pointed out that credits are now given for theoretical music study in every college having on its faculty any teacher of music. Credits are given in many colleges for applied music, he said, being granted on the laboratory theory, the amount of time spent in rehearsal being credited as so much laboratory work.

Dean Butler is opposed to giving credits for glee club work because, he said, the practice therein afforded is rarely of any individual value. He pointed out that several of the largest colleges in the country are giving credits for applied music study after thoroughly investigating the subject, although they had strongly opposed the innovation at first. Dean Butler placed emphasis upon the growing demand for musical instruction, despite the high cost to students.

"Despite the cost, despite the lack of credit in either high school or college, except toward a professional degree," he said, "there are to-day more persons from the age of fifteen up studying applied music than are studying any other one subject. It has been estimated that more money is spent each year for the study of applied music than is spent for all our high schools, academies, normal schools, business schools, universities, colleges and professional schools. This one subject absorbs more of our time, money and attention than any three other studies. That the people are willing to spend this great sum of money each year for the study of applied music is proof that it is a necessity. Although I believe that a great part of this money is wasted through poor teaching and inefficient methods of practice and study,

OPERA STARS MEET AT OPENING OF SALSOMAGGIORE INSTITUTE



Photo by Underwood & Underwood

Left to Right, Standing: Daniel Frohman, Pasquale Amato, Mrs. Amato, Enrico Caruso, Mrs. Bastedo, Victor Maurel, Andres de Seguro, Orrin Bastedo, Dr. Emilio Sarlabous, Alexander Lambert. Seated, Left to Right: Mme. Walska, Mrs. Leroy Newbold Edgar, Mme. Maria Barrientos, Maestro Romei, Giulio Gatti-Casazza

AT the opening of the Salsomaggiore Institute on Sunday, Jan. 14, at 235 West Seventy-second Street, the directors, who include Pasquale Amato, Andres de Seguro and others, inaugurated Enrico Caruso as honorary president.

The New York Institute's opening rep-

resents the result of the efforts of a number of Metropolitan stars to bring to America the efficacious treatment of the Royal Salsomaggiore Baths of Italy. It was only recently that the Italian government consented to subsidize the American institution.

A few of those who enjoyed the fog bath were Enrico Caruso, Ganna Walska,

taught, has in it anything worthy of recognition by educators, then, in view of the great desire for education in this subject, should not the colleges do something better than cling to their old prejudices, which are based on absolute ignorance of what goes to make up proper music study? At any rate, whether or not the colleges do anything to change their present attitude as regards the desirability of music study, it is going to make precious little difference to the people. They want music education and will have it, whether or no. If it can't be gotten in the colleges, it will be gotten outside."

Dean Butler closed his address by outlining a concrete program for awarding music credits. He advocated making music a minor subject applying toward a Bachelor of Arts degree. A student, he pointed out, could secure two credits

in applied music each semester, making sixteen credits in all. In theoretical music he could secure two credits in harmony each semester for two years, making eight; also two credits in music history each semester during the junior year and two credits in appreciation of music each semester during the senior year. This would total sixteen credits in theoretical music, which, with sixteen credits in applied music, would make thirty-two hours. This would come within the forty-hour rule which governs the study of minor subjects in most colleges.

This amount can be reduced to twenty-four hours by offering this work to sophomores, juniors and seniors only. In that case the work in music history should be a part of combined work in history and appreciation.

RAY YARNELL.

Appeal of Musical Publications

As an example of the interest in music in the United States, Dean Butler spoke of musical magazines. "There are many music magazines, weeklies and monthlies, published," he said. "The combined circulation of only four of them, two weeklies and two monthlies, is greater than the combined circulation of all the literary magazines published in the United States. These magazines are purely music magazines. In them you will find no short stories, no travels, no politics, nothing but music and articles on music, and how to study it. They depend for their popularity solely on the fact that people love music and want to know more about it."

The popularity of orchestral music in America was pointed out by Dean Butler. He told of the tour of three orchestras through Kansas last year. They were met everywhere, he said, by packed houses. He declared that there is hardly a town in Kansas that does not have a concert course. It is not unusual for a town of 15,000 in Kansas to have five or six first-class concerts during the winter and to close the season with a festival of from three to five concerts.

"If the study of music is not cultural," said Dean Butler, "if it is not educational in the better sense, then the schools have done well to turn against it. But if applied music, when properly

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